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# SCREENLAND

November

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**For LOVELIER, LONGER  
LASTING Curls and Waves**  
**Give yourself a**

**"CHIC" IS AMERICA'S MOST WIDELY PRAISED  
COLD PERMANENT WAVE HOME KIT BECAUSE:**

- It takes beautifully on all types, textures and shades of hair . . . even bleached or dyed.
- "CHIC" does not contain harmful chemicals or ammonia.
- It's easy to use . . . requires no heat, electricity, machines or driers.
- "CHIC" is safe for both women and children. It's a genuine cold permanent wave.
- "CHIC" requires no experience. With it you get professional-looking, beautiful, soft waves and curls . . . *instantly*.
- "CHIC" is the only permanent wave home kit at 59c that gives you 50 curlers as well as curling solution, shampoo, hair rinse, wave set, end tissues and complete illustrated direction booklet.

**FREE: 12 HOLLYWOOD INSPIRED HAIR-DO'S:**

You may have seen the hair style shown above adorning your favorite movie star in a current picture. This style is one of 12 HOLLYWOOD Inspired HAIR-DO'S shown in a colorful brochure given absolutely FREE! Nothing to buy! Choose the HOLLYWOOD HAIR-DO best suited to your own personality. Then, by simply following the directions, you will be delightfully surprised how beautifully you can style your hair for any occasion.

To get this valuable brochure just send your name and address on a penny postal card to:

"CHIC" 500 ROBERT ST., DEPT. 172, ST. PAUL 1, MINNESOTA

"CHIC" is produced by one of the oldest established permanent wave kit companies in America . . . your assurance of dependability.



**"chic"**

**PERMANENT WAVE**

COMPLETE  
HOME KIT

**59¢**

*It's so wonderful* and yet so easy to have beautiful, longer-lasting luxuriously-soft waves and curls. All you need is a "CHIC" cold Permanent Wave Home Kit. Just two simple steps and you have lovely, natural-looking waves *immediately* . . . not that kinky, fuzzy just-had-a-permanent look, but thrillingly-glamorous hair for you to enjoy and others to admire. Thousands of women of all ages are giving themselves "CHIC" cold Waves with perfectly delightful results. "CHIC" is ideal for children's hair, too.

Be sure to get "CHIC," the fastest popularity-winning, cold machineless Permanent Wave Kit. "CHIC" gives you everything you need for best results . . . nothing else to buy. Get "CHIC" today and enjoy waves and curls for months to come. "CHIC" is sold with a guarantee of satisfaction or money back.

**AT ALL DRUG STORES...DEPARTMENT STORES.  
VARIETY STORES...5 and 10c STORES**

*If you cannot get "CHIC" Permanent Wave Home Kits at your dealer, you may order direct.*



# Smile, Plain Girl, Smile..

Romance can begin with  
a lovely smile!



**Let your smile bring new happiness!  
Help keep it sparkling with Ipana  
and Massage!**

**M**ORE POWER TO YOU, Plain Girl! You don't need to have real beauty to make you click.

Learn from the girls who have the most fun — girls who find happiness, romance. Yes, learn that you can cast a spell *with a smile!*

So smile, plain girl, smile. But be sure your smile is radiant, heart-warming in its charm. Remember, though, that such a smile needs sparkling teeth. And teeth

that are sound and bright depend so much upon firm, healthy gums.

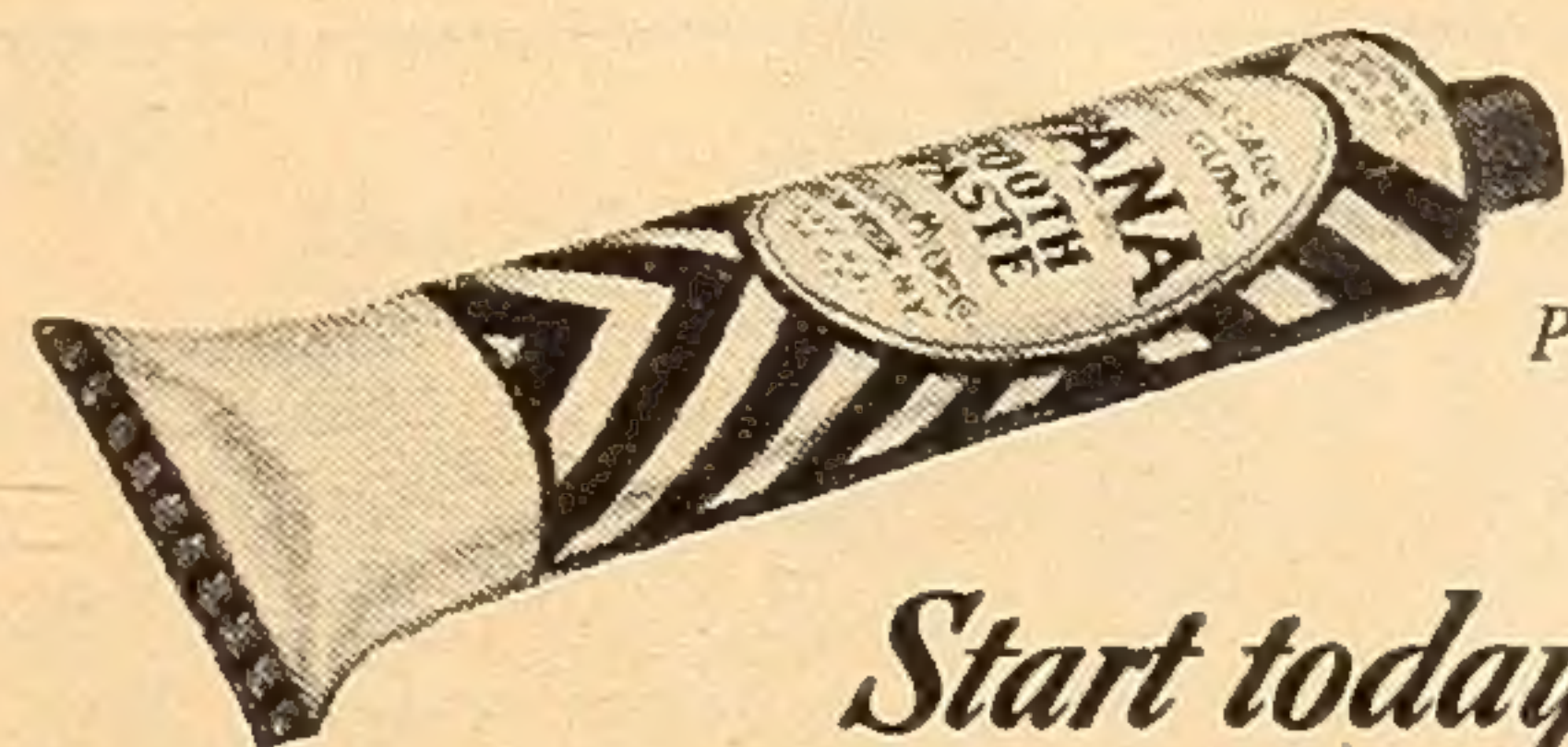
**Never ignore "Pink Tooth Brush"!**

If you see "pink" on your tooth brush, *see your dentist at once!* He may tell you your gums are sensitive—that modern soft foods have robbed them of exercise. And as thousands of dentists do, he may very likely suggest "the helpful stimulation of Ipana and massage."

For Ipana Tooth Paste not only cleans teeth but, with massage, helps the health of the

gums as well. So massage a little Ipana onto your gums each time you clean your teeth. Circulation speeds up in the gums—helps them to new firmness.

Start today with Ipana and massage. Help keep your gums firmer, your teeth brighter, your smile more appealing.



Product of Bristol-Myers

*Start today with*

## IPANA and MASSAGE



**It's a Great Life** for the girl with a bright, flashing smile. Let Ipana and massage help keep your smile radiant!



# METRO-GOLDWYN-MAYER'S LION'S ROAR

Published in  
this space  
every month



The greatest  
star of the  
screen!

In Collier's, Good Housekeeping, McCall's, Woman's Home Companion, American Magazine and Cosmopolitan, the Picture of the Month is "An American Romance".

The Picture Company of The Year is—but why say it.

Getting downright serious, M-G-M has put a lot of laurel on this leonine mane in this Anniversary Year of 1944.

King Vidor directed "An American Romance". One of the first pictures made by the company was his "The Big Parade". That was in 1924.

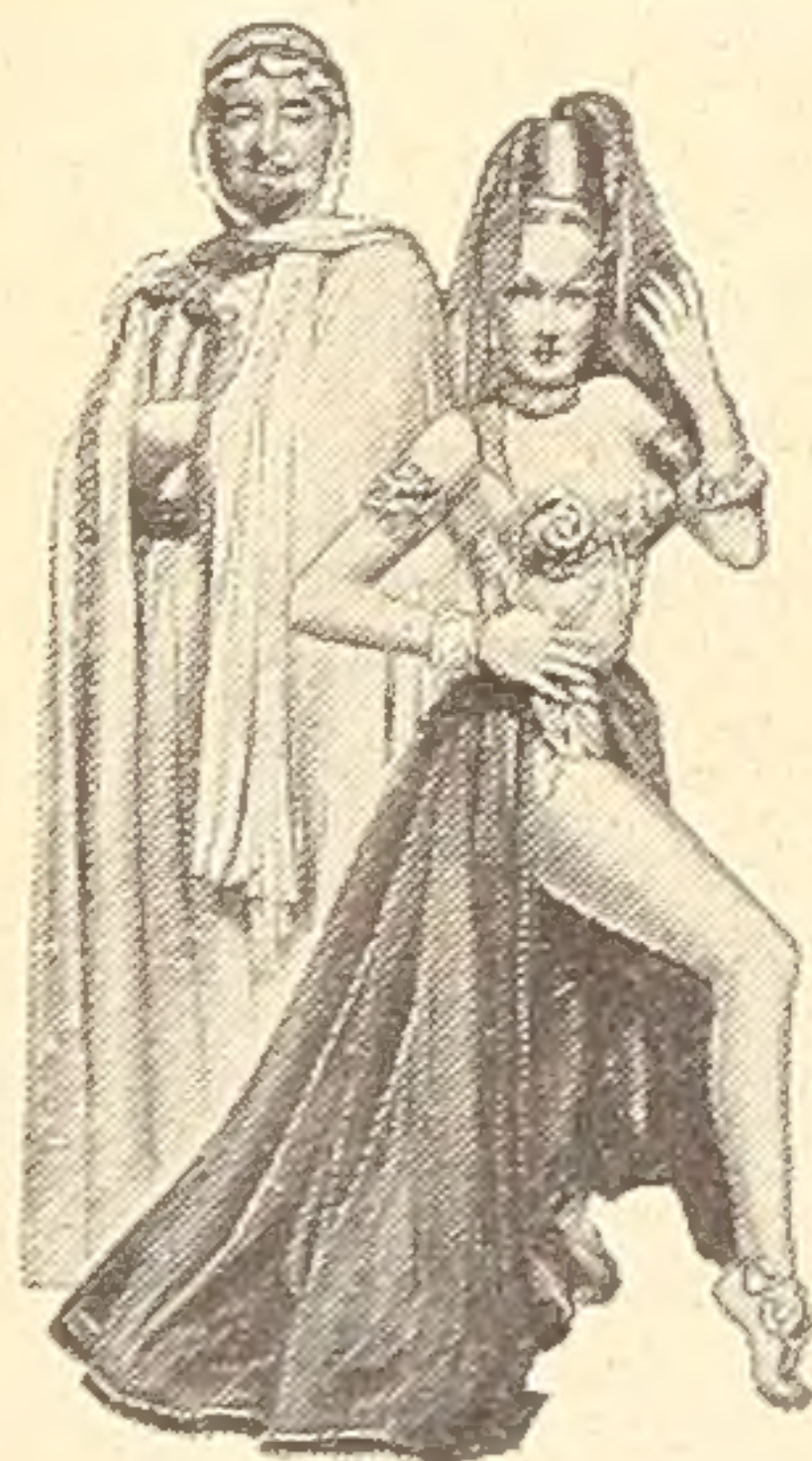
"An American Romance" is a Big Parade of our time, our country, our struggles, our loves. It is a "must" picture and is to be ranked along with those other recent "musts" "The White Cliffs of Dover", "Dragon Seed" and "The Seventh Cross".

We're not going to expand further about the glorious and forthcoming



"Mrs. Parkington" which stars Greer Garson and Walter Pidgeon. We're going to leave this expansion to kismet.

Did you know that kismet means fate in Arabic? Well you will when you see the dazzling romance, the swirling orgy of panoramic color that stars Ronald Colman.



"Kismet" is about the biggest eyeful that has ever happened on the screen.

Marlene Dietrich who dances her way to romance is clothed in Technicolor.

James Craig is in it, Edward Arnold is in it, Hugh Herbert, Joy Ann Page,

Florence Bates, Harry Davenport and thousands of others are in it.

William Dieterle has directed his outstanding film. The producer is Everett Riskin.

We think you'll have a swell time at this moon-drenched escape from reality. You'll come out of the theatre singing an Oriental chant—

"Leo be praised".

Leo—



# SCREENLAND

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FRANK J. CARROLL,  
Art Director

ANTHONY FERRARA,  
Asst. Art Director



## ★ Every Story a Feature! ★

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Cover Portrait of GENE TIERNEY, star of  
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NOVEMBER, 1944

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M-G-M's glorious story  
Of two lovers—  
Steve who had great dreams—  
Anna who believed in them!  
He fought his way  
Across the breadth of America  
To power and riches!  
She followed his star  
With a woman's tender courage!  
Theirs is a romance  
That you will  
Remember forever!

KING VIDOR'S  
PRODUCTION  
IN  
TECHNICOLOR

# AN AMERICAN ROMANCE

Starring

## BRIAN DONLEVY

with

ANN RICHARDS • WALTER ABEL • JOHN QUALEN • HORACE McNALLY

Screen Play by Herbert Dalmas and William Ludwig

Produced and Directed by KING VIDOR

A Metro-Goldwyn-Mayer Picture

SCREENLAND



# Make the Most of It



*You* don't find de luxe dates falling from trees... So you make each one count... You wear your best dress, your slickest hair-do and jack up the feminine charm... Why not use the same common sense about Bob Pins? You can't count yours by the dozens, any more than you can count your men that way—for a while, anyway.

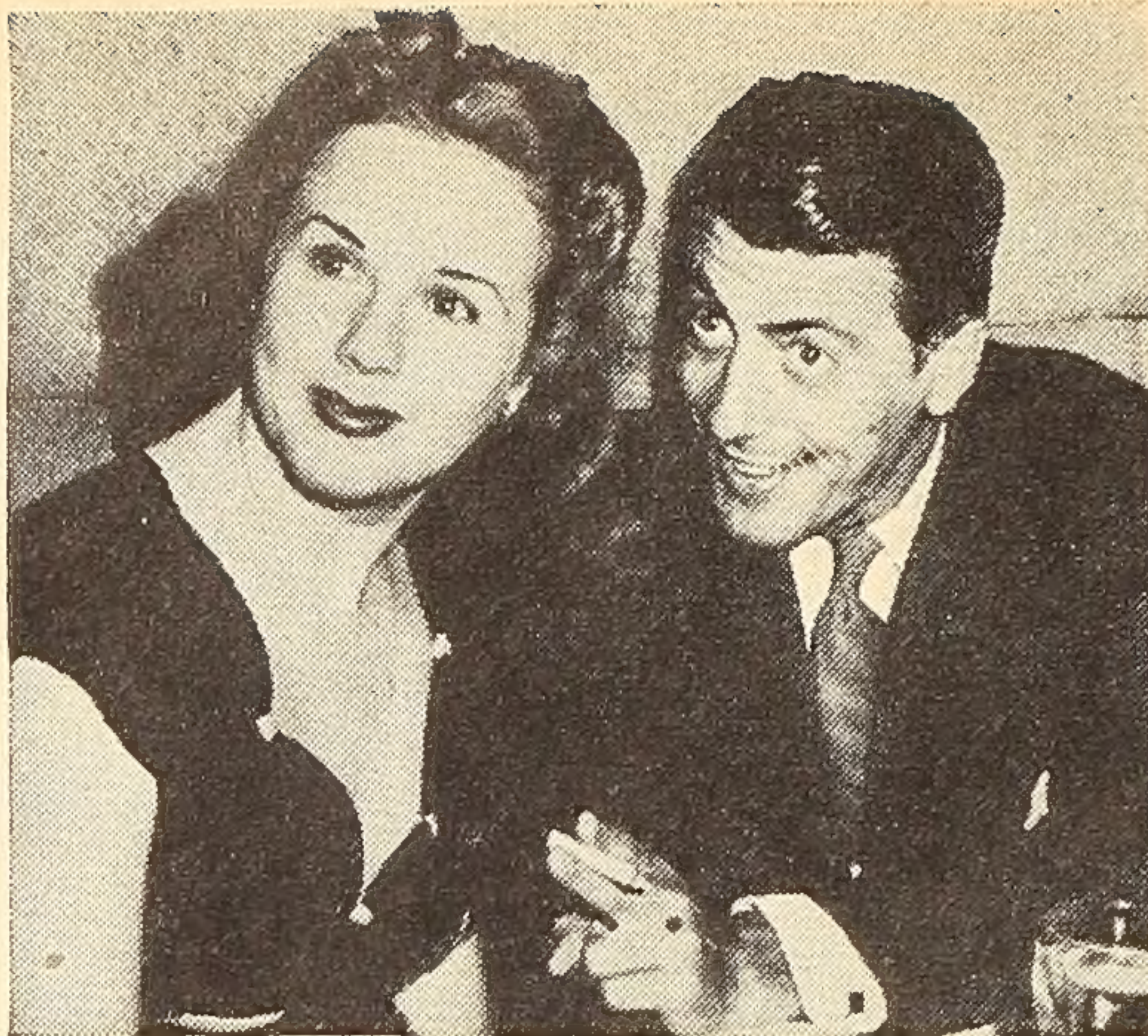
So use DeLong Bob Pins because they hold that line! They have a *Stronger Grip*, a longer life—and when you can't have quantity, you've got to have DeLong quality.

## Stronger Grip

Won't Slip Out



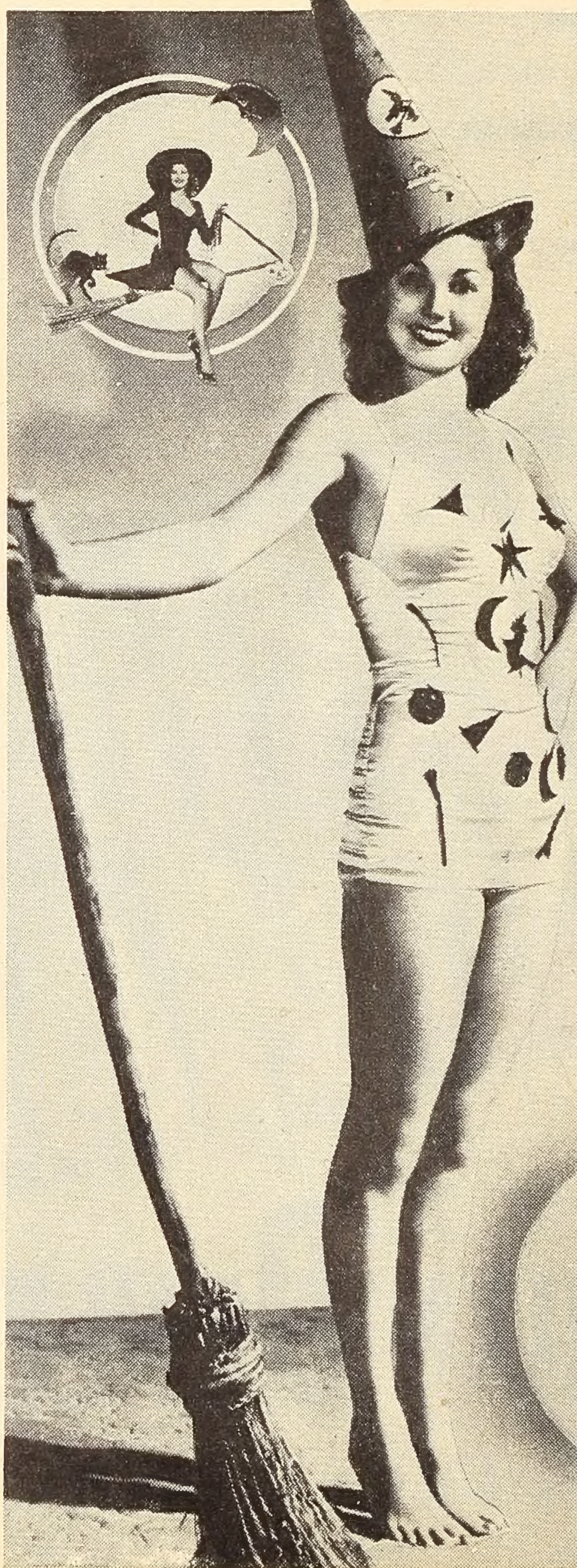
Quality Manufacturers for Over 50 Years  
BOB PINS    HAIR PINS    SAFETY PINS  
SNAP FASTENERS    STRAIGHT PINS  
HOOKS & EYES    HOOK & EYE TAPES  
SANITARY BELTS



AT A HOLLYWOOD dinner party recently, Barbara Stanwyck found herself sitting next to Zachary "Dimi-trios" Scott. They had a wonderful talk. So impressed was she with Zach's potentialities, Barbara reported to her boss, J. L. Warner. "Don't make the same mistake with Scott that you made with Bogart," she pointed out. "You kept Bogart playing heavies and it took six years before he got a chance to prove he could handle romantic parts too." The studio is now looking for a good story in which Zachary Scott will play—the hero!



RELUCTANTLY IDA LUPINO is forced to admit that living apart from Louis Hayward is no longer a temporary arrangement. According to insiders, Louis is the one who prefers they make a try at single blessedness. Like so many of our enlisted boys who have witnessed death and destruction overseas, a great change has come over Louis—not in his feeling for Ida, but he looks at the responsibilities of married life, and civilization in general, in an entirely different light. At his best Louis was always an individualist, and an interesting one. He has moved to the Sunset Towers, Ida has moved back into her hilltop home in Brentwood. In the meantime they talk to each other daily and have dates once a week.



THEY'LL probably slit our throat from ear to ear for even *suggesting* that Frank Sinatra isn't as strong as he should be. But the fact still remains that in "Anchors Aweigh" MGM is allowing "The Voice" to work only a few hours a day. Big studios with gigantic overhead don't do such a thing without a very good cause. Frankie certainly has plenty of energy, but alas, as far as his weight is concerned, he can't put on a pound.

NOT TWINS or triplets (as rumored) but one tiny daughter was born to Martha Raye and Nick Condos. When Melody (named after her beloved sister) cried for the first time, mama Martha took one look at her wide open mouth and exclaimed: "Could my mouth *ever* have been as small as that?"

Deanna Durbin and Fred De Cordova (top) make it a date at Ciro's; Paul "one cigarette on a match this time" Henreid and wife, Lisl, (center) at Mocambo; and Esther Williams in Hallowe'en costume reminds you that the hob-goblins will replace the gremlins this month!





"Paramount's 'TILL WE MEET AGAIN'  
is a lovely romantic story that is so realistic it could be happening to your  
soldier boy in France this very minute!"—says *Melisse*



"A fascinating picture of what happens when a beautiful young French girl leaves the nunnery and faces earthly temptations and dangers . . . risking her life to save the life of an American soldier by posing as his wife."

## *"Till we meet again"*

starring

**RAY MILLAND** and  
**BARBARA BRITTON**

with WALTER SLEZAK • LUCILE WATSON

A **FRANK BORZAGE** PRODUCTION

Directed by FRANK BORZAGE

Screen Play by LENORE COFFEE

Meet Barbara Britton  
in "Till We Meet Again"



"Well, Paramount does it again! This time they picked a budding young star out of the Pasadena tournament of roses, and blossomed her into a beautiful leading lady . . . Some people have all the luck—but not so quick! Barbara waited over two years for the Big Break.

"This young lady is something to write about . . . Remember the pretty girl in 'So Proudly We Hail' who tries on the big straw hat with the cherries? . . . Well, that's HER!"



"She starts out in this picture wearing a nun's robe, from then on wears nothing but a plain blouse and skirt, but still looks like an angel! For hers is a natural sort of beauty . . . soft blond hair, baby blue eyes, with the *longest* eyelashes—and they're real!"



"It's no wonder that in this past year she's been the cover girl on eight issues of the greatest women's magazines!"



CORNFED COMEDY  
and COLLEGIATE CAPERS  
in a RHYTHM-ROUSIN'  
RIP-ROARIN' RIOT  
of RUSTIC REVELRY!



starring **RADIO'S POPULAR ENTERTAINERS**

ROY ACUFF and HIS SMOKY MOUNTAIN BOYS with  
RACHEL • LULUBELLE and SCOTTY • HARRY "PAPPY"  
CHESHIRE • THE MILO TWINS • CAROLINA COTTON

Featuring **BRAD TAYLOR**  
**RUTH TERRY**

and VIRGINIA BRISSAC • BEVERLY LOYD

**A REPUBLIC PICTURE**

9 Terrific Songs including

Sing Neighbor Sing • Not a Word From Home • Easy  
Rockin' Chair • Durned If It Ain't In My Soul • Popcorn  
Polka • Down by the Railroad Track • Have I Told You  
Lately That I Love You • Tudor Song • Phrenology



# Your guide to CURRENT FILMS

Selected By

*Delight Evans*

## WILSON—20th Century-Fox

The political issue, if indeed you can find one in Darryl Zanuck's courageous portrayal of a crusading President, does not detract in the slightest from the greatness of "Wilson." To us the intent seems to be more an explanation of the man of ideals who lived many years before his time. Data of his political career is nicely balanced with the events of his private life with his devoted wife (Ruth Nelson) and three daughters (Mary Anderson, Ruth Ford and Madeleine Forbes) and his equally devoted second wife (Geraldine Fitzgerald). Alexander Knox, as Wilson, carries masterfully what is probably the longest rôle in screen history.



## SINCE YOU WENT AWAY—United Artist Release

Based on Margaret Buel! Wilder's collection of letters, the screenplay, by the producer himself, is of necessity episodic. But, nevertheless, it covers adequately a cross-section of an American home in wartime, should be put on everyone's *must* list. Claudette Colbert, Jennifer Jones, and Shirley Temple play the feminine contingent of the *Hilton* family, demonstrate admirably in outstanding performances the problems the fair sex is facing. Robert Walker, as a Corporal cowed by a militant grandfather (Monty Woolley), and Joseph Cotten, handsome Naval Lieutenant friend of the family, contribute a great deal of homey sentiment.



## THE DOUGHGIRLS—Warner Bros.

The film version of the popular Broadway play is all out for farcical fun in wartime Washington and 'tis well to put yourself in the right frame of mind before you see it. There's not a serious moment in its 102 minutes. Bulk of interest goes to Jane Wyman and Jack Carson who through a phoney Justice of Peace become "unmarried newlyweds" and spend their honeymoon in the bridal suite of a crowded hotel with two "unmarried wives" (Ann Sheridan and Alexis Smith) and a Russian Guerilla fighter. Eve Arden in the latter rôle gives a solid performance. Zany incidents rise to high pitch topped by a triple wedding service in Russian.



## PRACTICALLY YOURS—Paramount

This romantic comedy written by Norman Krasna, directed and produced by Mitchell Leisen, starts out on a serious note designed to bring quick tears to your eyes, only to dispel them a minute later when it's discovered that the hero wasn't killed in a dive bombing after all. You soon forget the trickery, however, when Claudette Colbert finds herself thrust by public opinion into an engagement to daring aviator, Fred MacMurray. Her feminine pride, when she discovers the error is hers, drags in a *Milquetoast* suitor who learns to assert himself (Gil Lamb). Of course, you know how it ends, but see it anyway for an enjoyable 90 minutes.



## MUSIC IN MANHATTAN—RKO-Radio

Situations are neatly handled to hold interest in this film introducing radio's tuneful tenor, Dennis Day, who plays the fall guy to the romantic team of Anne Shirley and Phillip Terry. It all starts when the star and co-owner of a musical revue uses the name of a war hero's wife to get an airplane reservation to Washington, ending up with an avalanche of press notices which naturally does wonders for her show, but rather messes up her private life when the hero insists on playing the husband. Jane Darwell and Raymond Walburn add their share of complications. (More Reviews on p. 15)





*History waits while*

HEDY LAMARR

AND

PAUL HENREID

*make*

**LOVE!**

WARNER BROS.

# THE CONSPIRATORS

WHILE THE  
LAW WAITS,  
THEY MAKE  
HISTORY!

with

SYDNEY GREENSTREET • PETER LORRE

VICTOR FRANCEN • JOSEPH CALLEIA

CAROL THURSTON • Directed by JEAN NEGULESCO •

Screen Play by Vladimir Pozner & Leo Rosten • Additional Dialogue by Jack Moffitt • From the novel by Frederic Prokosch • Music by Max Steiner

JACK L. WARNER, Executive Producer

Produced by JACK CHERTOK

SCREENLAND



# YOUNG WIVES

thrill over 'extra'  
advantage of this

## INTIMATE FEMININE HYGIENE



### Greaseless Suppository Gives Hours of Continuous Medication

In this age of enlightenment there's no excuse for ignorance of physical facts about intimate feminine cleanliness—facts which may mean so much to a wife's happiness.

Today well-informed women no longer use weak homemade mixtures or overstrong harmful poisons because science has given them a much more satisfactory method of cleanliness—so much easier and convenient—ZONITORS!

#### Positively No Burn—No Poison

Zonitors are a greaseless, stainless, snow white suppository; powerfully antiseptic and germicidal. Zonitors give *hours* of *continuous* medication—yet are safe to most delicate tissues. Positively *non-burning, non-irritating, non-poisonous!*

Zonitors actually *destroy* offending odor and *instantly* kill every germ they touch. Of course it's not always possible to contact all germs in the tract. BUT YOU CAN BE SURE OF THIS! No other germicide kills germs any *faster* or more *thoroughly*. Zonitors kill every reachable germ and keep them from multiplying. Follow easy directions.

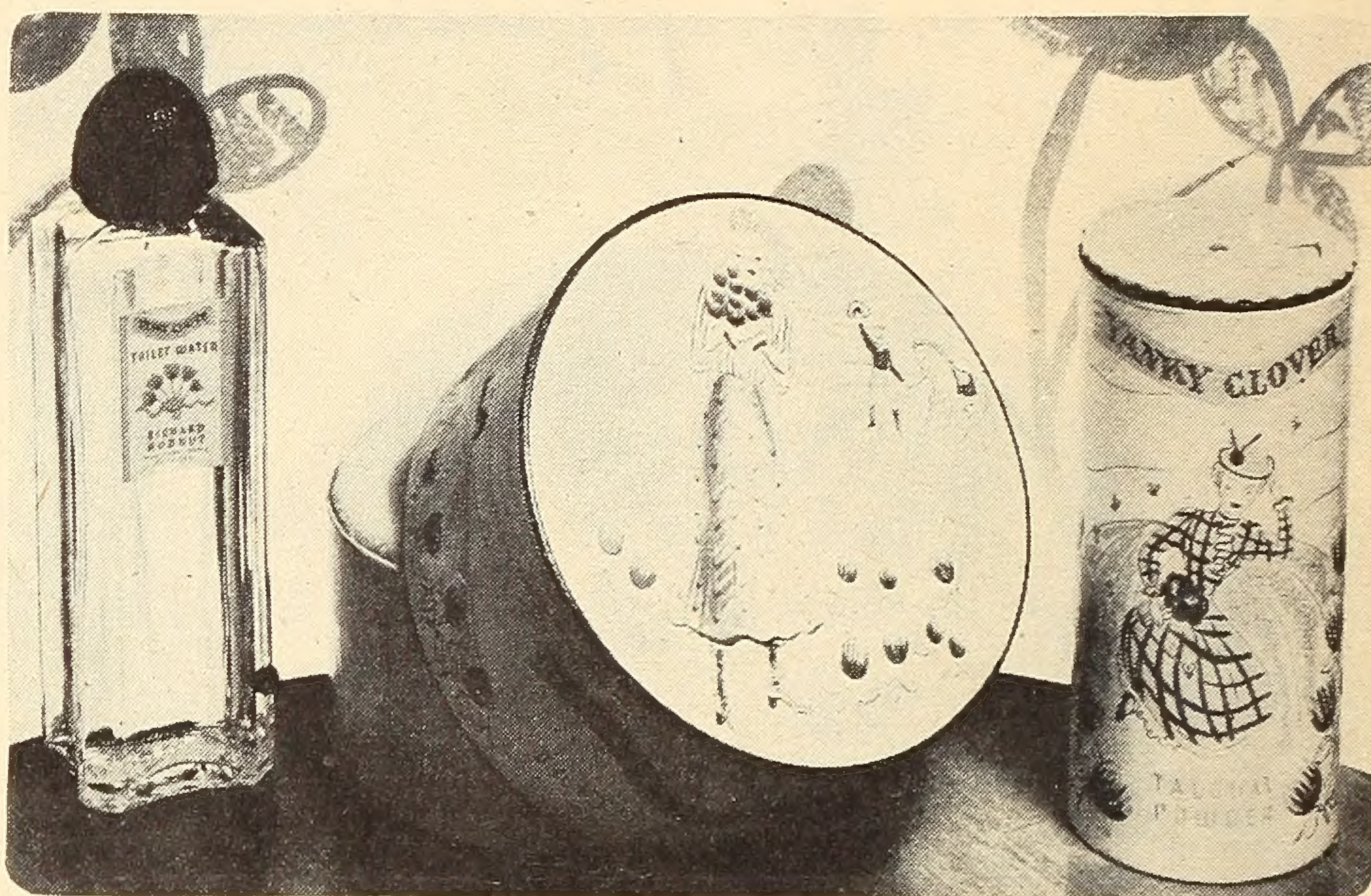


**FREE:** Mail this coupon for FREE booklet sent in plain wrapper. Reveals frank intimate facts. Zonitors, Dept. 8132, 370 Lexington Avenue, New York, N. Y.

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# GUIDE TO GLAMOR

Packaged beauty to aid you in looking  
prettier and in being better groomed



Yanky Clover, by Richard Hudnut, makes its appearance in pretty and winsome new dress.

COSMETIC manufacturers, so aware that times are strenuous and could easily prove devastating to skin and hair, are leaving no stone unturned to bring you new ideas and better grooming techniques. There need be no weary, lined faces nor dull, lusterless hair to greet the returning servicemen when women and girls follow a modern grooming routine. It need be only a few minutes but it must be consistent and daily.

With a theme suggesting American countryside and the nostalgic and wholesome flavor of the early 1900 era, Richard Hudnut has redesigned the Yanky Clover fragrance line. Actual country scenes have been portrayed on the packages in the familiar Yanky Clover color combination of fuschia and yellow. In perfume, toilet water, talcum, dusting powder, sachet and cologne, the fresh, meadowsweet scent of Yanky Clover remains the same.

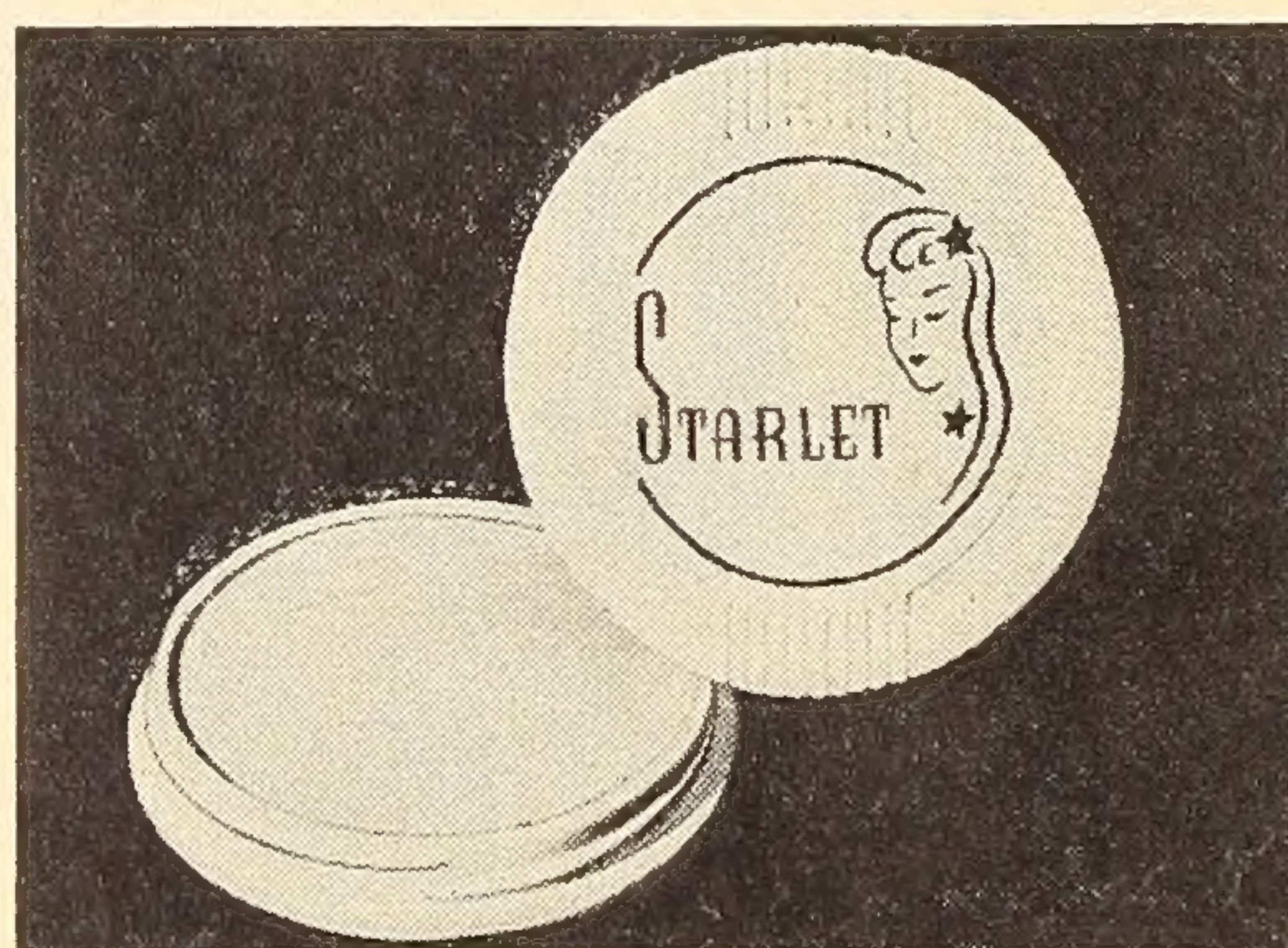
WHITE, fragrant and creamy Pacquin's hand cream does much to banish the old bromide about work and weather making hands rough, red and coarse. Made originally for doctors and nurses who wash their hands 30 to 40 times a day, the cream's mis-

sion is to make the skin softer, smoother and younger looking.

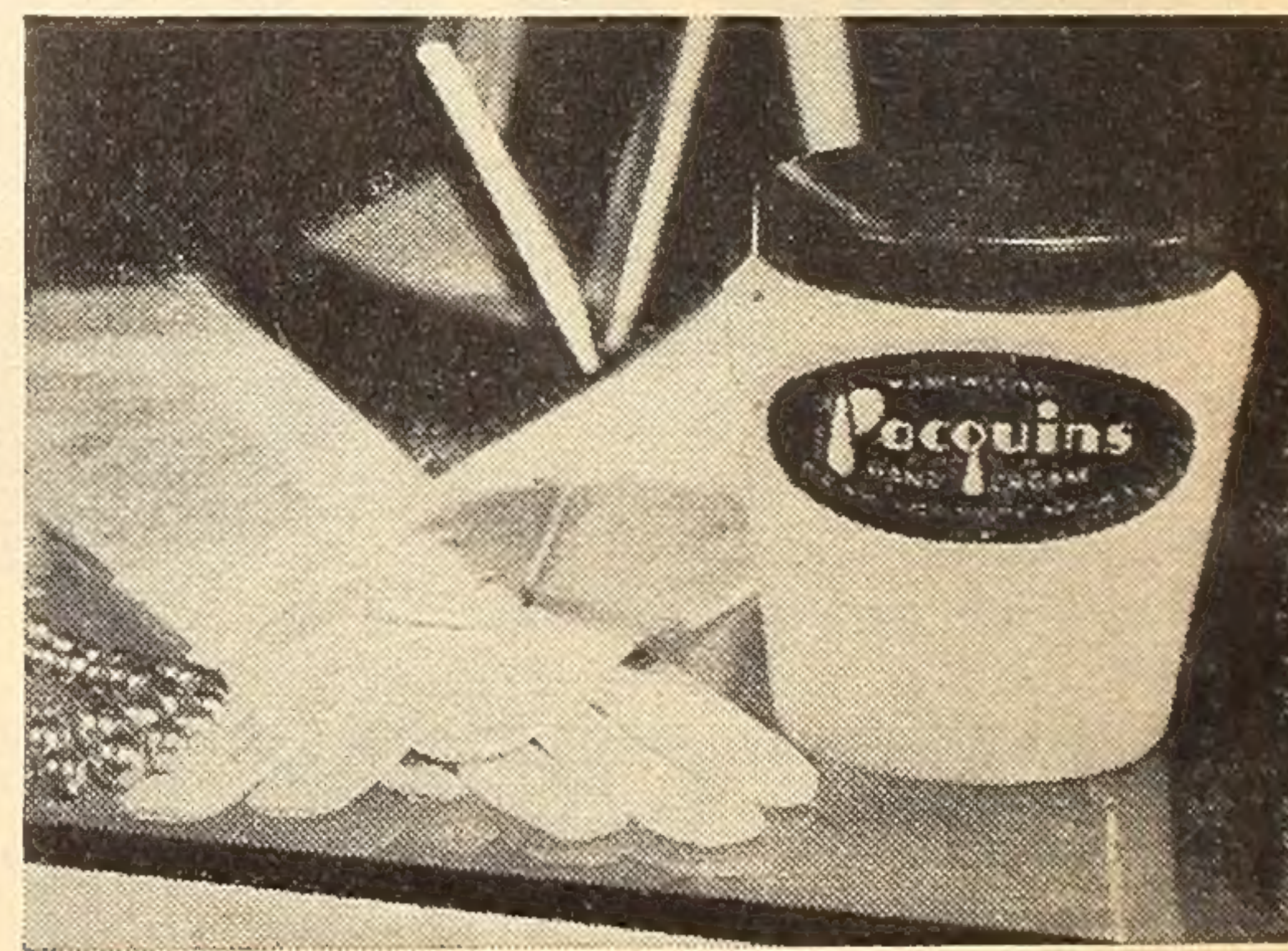
IN AN all-plastic compact comes Starlet Make-Up-Cake, which tends to give the face a smooth, soft dewy finish. The manufacturer says that the product is not drying to the skin because it contains three oils including lanolin. It is being especially suggested for dry, flaky, rough skin.

FOR BLONDE locks that look drab, or dark or light hair that has little annoying gray streaks creeping in, there is Tintz. It is not a bleach but a fine bland soap shampoo to which enough color has been added to tint fading tresses. Used as any shampoo soap, it cleanses as it adds a light tint to the hair.

FOR smooth finger tips Cutex presents a wartime file that uses no metal of any kind. "Garnet" and emery that is fine and sharp in quality makes the business end of the file. The handle is of white lacquered veneer. Cutex reports that the file has two advantages over old types; more flexible and gives a smoother nail edge.



Starlet Make-Up-Cake is a find for dry, flaky skin.



Pacquin's Hand Cream prepares hands for white gloves.



# Beautiful Hair

Don't let INFECTIOUS DANDRUFF threaten its charm

This all too common condition, if neglected, can raise hob with the appearance of the hair and scalp. Don't be one of the thousands who, through ignorance or indifference, foolishly overlook possible warning symptoms . . . excess flakes and scales . . . itching and irritation . . . germs present in millions.

## Get After It Now

Fortunately, there is a simple, easy, wholly delightful home treatment to guard against this troublesome condition—Listerine Antiseptic and massage. Countless women and men combine this pleasant treatment with their regular hair-washing.

You simply douse full strength Listerine Antiseptic on the scalp and follow with vigorous, rotary, finger-tip massage for several minutes. That's all there is to it!

## Kills "bottle bacillus"

Listerine Antiseptic instantly kills millions of germs, including the stubborn "bottle bacillus" (*Pityrosporum ovale*), regarded by many a noted dermatologist as a causative agent of infectious dandruff. As Listerine Antiseptic goes to work those ugly flakes and scales begin to disappear. Itching, too, is alleviated. Your scalp tingles and glows, and seems pulsing with life, and your hair feels wonderfully fresh.

If infectious dandruff has started, repeat the Listerine Antiseptic treatment twice a day. This is the method that in tests brought improvement or complete disappearance of symptoms to 76% of dandruff sufferers in thirty days.

LAMBERT PHARMACAL CO., St. Louis, Mo.





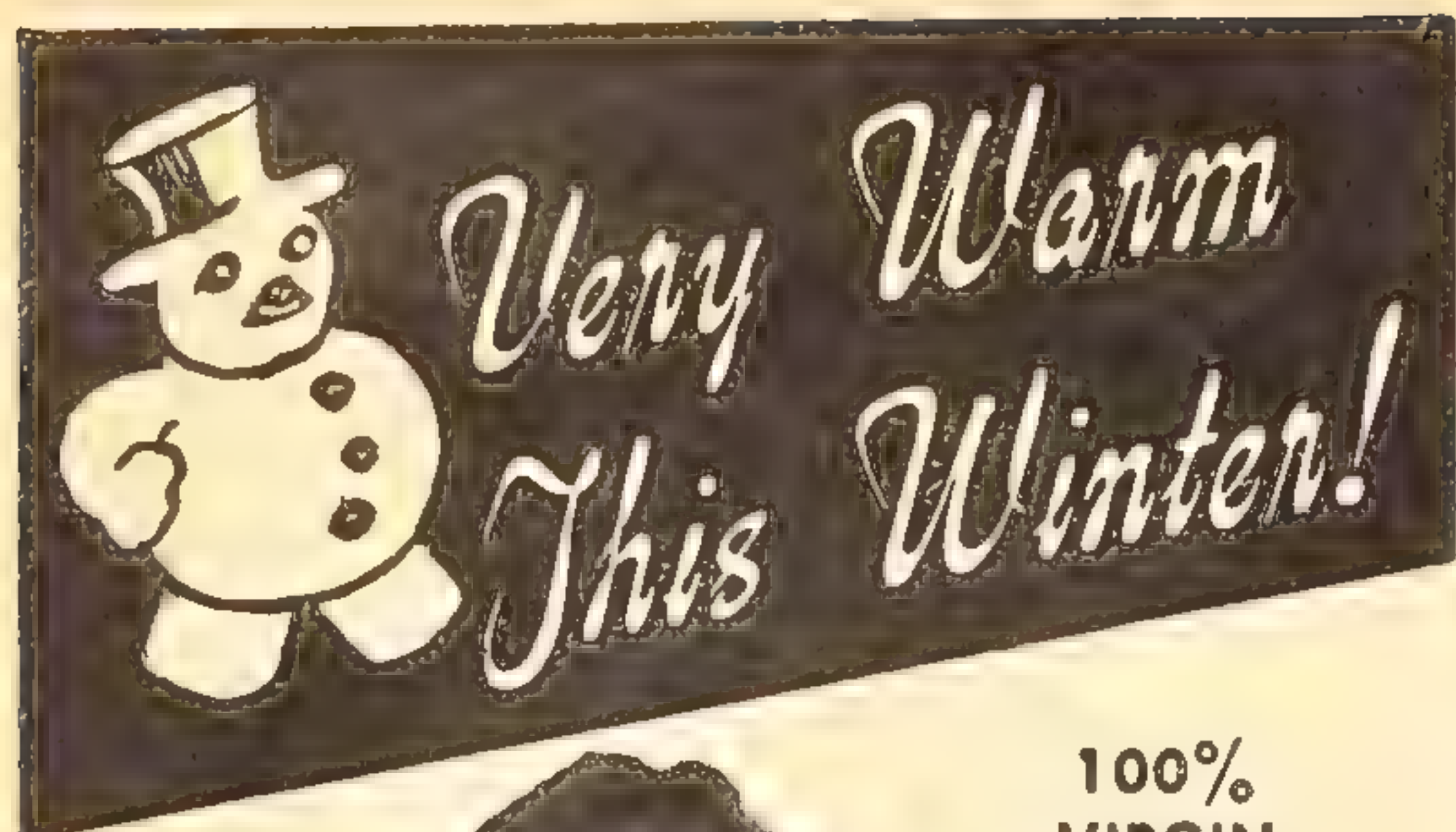
**The TREATMENT**  
**WOMEN:** Part the hair at various places, and apply Listerine Antiseptic. **MEN:** Douse full strength Listerine on the scalp morning and night.  
Always follow with vigorous and persistent massage. Listerine is the same antiseptic that has been famous for more than 60 years in the field of oral hygiene.

*Pityrosporum ovale*, the strange "bottle bacillus" regarded by many leading authorities as a causative agent of infectious dandruff.

*The Tested Treatment*

**LISTERINE ANTISEPTIC and Massage**





100%  
VIRGIN  
WOOL



*An original Fifth Avenue Fashion*

### FOR CAMPUS OR CAREER GIRL

Be smart — be snug in this luxurious 100% virgin wool coat. Trim tailoring and sharp details accent its exquisite craftsmanship. Three huge buttons blend with the color of the coat. Squared shoulders and a rich velvet collar make this a jaunty addition to every wardrobe, for sport or dress wear. Sizes 10-20.

These same coats that sell in exclusive shops from Hollywood to Fifth Avenue, brought to you here — direct from their Fifth Avenue creator, mean substantial savings for you! Only \$28 plus postage. Lower than ceiling prices.

Send No Money! Your order filled promptly C.O.D. If you are not delighted after examining this wonderful value for five days, your money is refunded.

Fifth Avenue Fashions Dept. L-92

507 Fifth Ave., New York 17, N. Y.

**FILL OUT COUPON NOW!**

Fifth Avenue Fashions Dept. L-92  
507 Fifth Avenue, New York 17, N. Y.

Please send Chesterfield coat at \$28 plus postage. (Lower than ceiling prices.)

Sizes 10, 12, 14, 16, 18, 20

☐ Rust ☐ Black ☐ Brown  
☐ Grey ☐ Green

Name .....  
Street ..... Zone .....  
City .....  
State .....

(Print name, etc., plainly)



### Say and Sway!

Movies have power to sway the mightiest, and the power behind them is you. Let's hear what you have to say about movies in general and stars in particular. Monthly awards for the best letters published: \$10.00, \$5.00 and five \$1.00 prizes, all payable in War Savings Stamps. Closing date is the 25th of the month.

Please address letters to Fans' Forum, SCREENLAND, 205 East 42nd St. New York 17, N. Y.

### FIRST PRIZE WINNER

\$10.00

Hollywood being the largest and most potent avenue for the distribution of propaganda should be by far the best. With the facilities they have on hand and the great number of so-called "American" pictures they turn out, they have produced surprisingly little, if anything, worthwhile. I guess they have the idea that we, the American public, are a group of uneducated idiots judging from the type of "inspirational" pictures they are throwing at us every day. In my case, the feeling I receive after leaving one of those masterpieces is that producers think anything at all that "waves the flag" is o.k. It's disgusting!

I recently had the honor of attending their latest effort, "Tender Comrade," and I must say that it is the worst to date—and that's saying a lot! Here we have a University of Vienna graduate coming into the room with tears in her eyes because some butcher gave her a pound of bacon without the proper points. Now I ask you, is that supposed to stir a nation into a patriotic splurge of self-sacrifice? Then there were tears and mush of that scene with Ginger Rogers and her son when she said that he had a "great heritage" to uphold. But she didn't quite state what it was. A lot of nice sounding words but you can never quite tie the meaning down. That stuff is about as

effective as the rot you hear over "Radio Tokyo" and sometimes funnier. Why don't they show people as they really are instead of what they would like to be? I know it's nice to flatter us that way, but if everyone isn't trying to fool themselves like Hollywood wants us to do, I think they will see through it and feel insulted with what producers think their level of intelligence is.

Come on, Hollywood, let's turn out something that portrays what America is really like and not something in the clouds. We saw "Lost Horizon" some time ago!

SGT. JOHN J. HANRAHAN,  
A.P.O., Minneapolis, Minn.

### SECOND PRIZE WINNER

\$5.00

Sometime ago I picked up one of our large midwestern newspapers and turned to the entertainment section. The first thing that caught my eye was a blast by a so-called critic at Hollywood stars for breaking away from their studios to start producing pictures themselves. The article was nothing more than a denouncement of such stars on the grounds that their only motive was to make more money, which, in theory, the article advanced, they could do by paying less taxes on profits from their own productions than on their salaries as stars.

Admittedly, the primary aim of any business venture is to make money. But is it to escape payment of taxes? I think not, especially in a country as good as ours is to its citizens. Neither do I think it is true of Hollywood where no cost is spared to present us with the finest entertainment.

It takes a variety of pictures to please the diversified tastes of the human race. We fans pay to be entertained, and, if we are wise shoppers, we get more than our money's worth. Eventually, the public will be the final judge of the merits of a picture, and if it achieves its primary purpose—witness: Jimmy Cagney's "Johnny Come Lately"—then a wiser consideration should be given the productions by the stars who can give the public what it wants and deserves.

NELMARIE REYNOLDS, Neosho, Mo.





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It's simple—when others show you the way . . .

Look! 49,701 women who recently switched to Modess Sanitary Napkins gave as their reasons "So soft!" "So safe!" or "So comfortable!"

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## FIVE PRIZE WINNERS \$1.00 Each

Having seen over 500 pictures in the past two years, I not only consider myself a movie fan, but somewhat of a movie critic!

The other day, I saw what I consider Claude Rains' greatest performance and Bette Davis' worst one in "Mr. Skeffington." How any studio can take their top-notch star and subject her to such a performance is beyond me. And what did they do to her voice? It was certainly tiresome. Always a great actor, Claude Rains was superb! I saw the picture twice, but only because of him.

Please don't do this to Bette any more. She is much too wonderful for such a part. I hope Claude Rains will receive the credit he deserves for his wonderful work.

**MRS. M. FAUCETT, New York City, N. Y.**

I've just seen "Christmas Holiday," and I'd like to know why on earth Deanna Durbin was given a rôle that would tax the capabilities of a Bette Davis or Ida Lupino?

Deanna has a beautiful voice which I'd go miles to hear, but cast her in another rôle such as the café entertainer in the above-mentioned picture, and I'll stay miles and miles away!

Keep Deanna in dirndls and jumpers. Let the dramatic actresses wear the slinky glamor gowns. They do not become her.

**MRS. P. M. FREYMANN, Baltimore, Md.**

The bilge that is the basis of a Hollywood buildup is becoming increasingly odoriferous. It's enough to drive a male star out of pictures before he gets a firm foothold, to be touted as a glamor boy—by implication and innuendo, if not in so many sugared words. I can't for the life of me understand how any he-man can stomach the ravings of his publicity men day after

day. Five thousand dollars a week would not compensate a real man for being glamorized. The feminine fans of my acquaintance do not expect a male star to boast a profile from a Greek coin; they know a guy like that is apt to have the vocabulary of a mule-skinner and the temper of the Devil. They want a star to be more or less on the rugged side. He can be somewhat homely if only he is homefolks. And, they add, it's an insult to our intelligence to expect us to faint in the aisles, as depicted in the pictures, when a male singer is half a note off key and more than a little sour.

**MRS. MARIE MACKEY, Cincinnati 13, Ohio.**

I would like very much to give the lady of Paducah, Kentucky, my feeling about the "ridiculous" and "vulgar" pictures.

I may be only fifteen, but I do know the kind of pictures we teen-agers go for. Very few of us like long-hair singers and orchestras. We want more of Dorsey, James and Ellington. As for the type of actresses and actors we go for—well, for a love story, I personally like a team like Lana Turner and John Hodiak. For a war picture, give me Helmut Dantine or Dana Andrews any day. In musicals, I think Gene Kelly or Frankie, or even Bing Crosby are "tops." Bob Hope and Red Skelton are two of the comedians in my opinion. They may be loud but they're funny and after all that's what we want—laughs.

It's everyone's right to criticize, but all I have to say is that there are enough "sublime" films being made for those who like them, but give me a good loud comedy or a mystery that's tough, or a singer like Frank Sinatra or Dinah Shore any time.

**NANCY PEABODY, Rodeo, Calif.**

Years ago I met an elderly lady whose most cherished remembrance was of a

weekend at a house party in England with Oscar Wilde as the guest of honor. Her hostess at breakfast the first morning announced that the author was busy over a new masterpiece and begged the other guests to be very quiet about the house as he was so easily disturbed. When he appeared at luncheon, she inquired anxiously if his morning had been satisfactory. "Yes" was the answer, "I put in a comma." After lunch he retired to work some more. Again absolute silence was maintained. When Oscar appeared for dinner, exhausted but exalted, the hostess repeated her question. "Yes," said the artist, "I took out the comma." My informant was much hurt that her ribald American friends thought this a humorous tale.

Alas, the ghost of Oscar Wilde must be rising out of his grave to haunt the director and producer of "The Canterville Ghost." They have left a comma or two, but very little else. The fainting housekeeper, *Mrs. Umney*, is the only character in the story, except the ghost, who appears on the screen. The delightful, and thoroughly American, Ambassador and his wife who offered American oils and patent medicines to *Sir Simon*; the twins, who played practical jokes on the ghost; *George Washington Otis*, their elder brother, who would have preferred a less blatantly American name: *Virginia*, who brought peace to the castle—all were swept away in the movie.

Charles Laughton, Margaret O'Brien and Robert Young have made this a merry movie, well worth seeing. But why drag in Oscar Wilde? Why take the "most famous ghost in England" and destroy every vestige of him? Why not give us Oscar Wilde's "Canterville Ghost" in all its original humor as he told it with even his commas intact?

**JULIA WILLIAMSON, Philadelphia, Pa.**

## For IRRESISTIBLE LIPS

WEAR the  
season's most exciting  
shade, deep luscious  
FUCHSIA PLUM

Velvet enchantment for your lips when you wear Irresistible's most fascinating Lipstick shade FUCHSIA PLUM... a deep, rich plum tone, to lend that look of tender fullness that is so inviting to romance. The secret WHIP-TEXT process gives your IRRESISTIBLE LIPSTICK luxurious, creamy smoothness, making your lips so much lovelier longer. Try this exquisite lipstick today. Complete your make-up with Irresistible Rouge and Face Powder.

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Whip-Text TO STAY ON LONGER...



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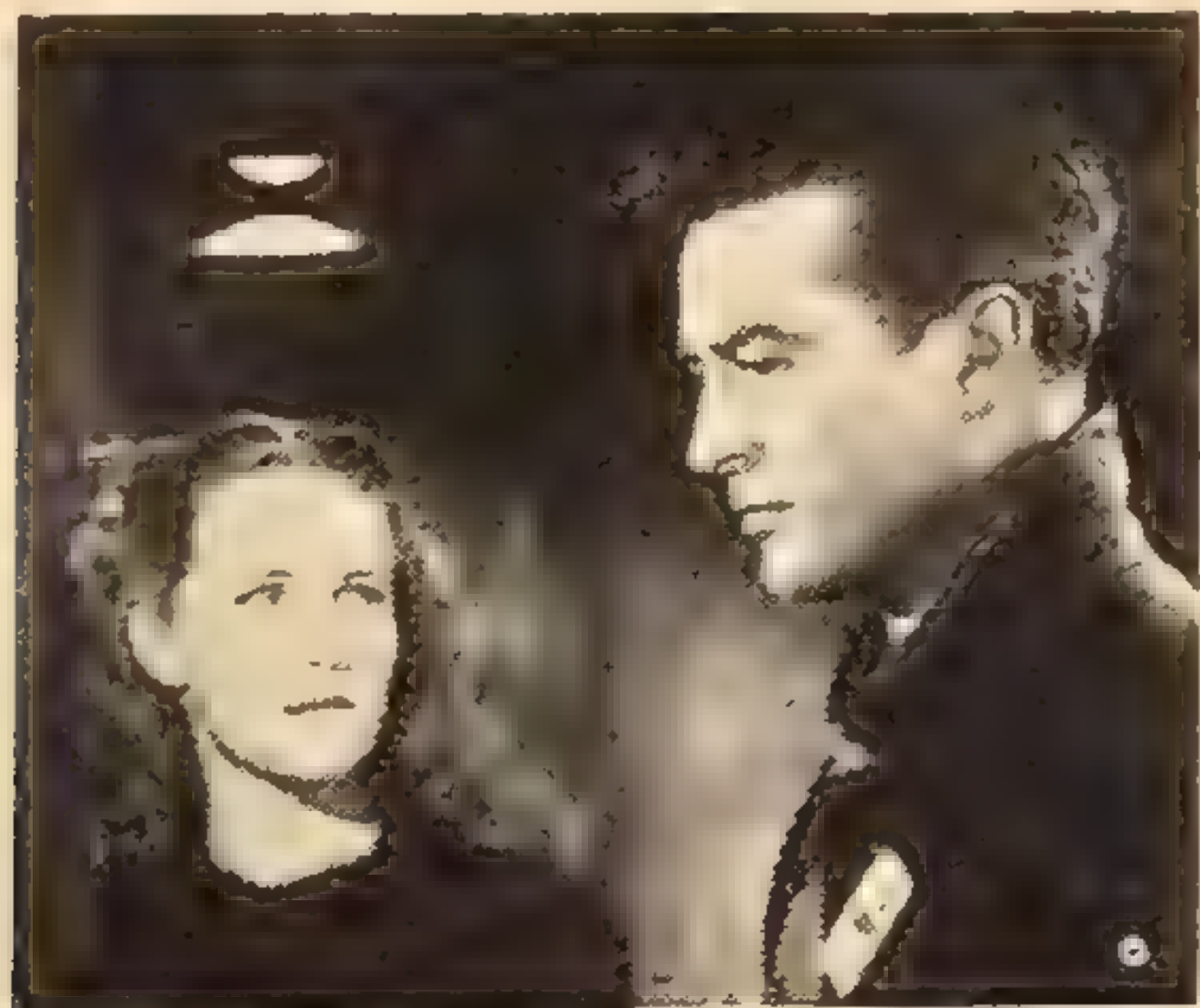
S-M-O-O-T-H-E-R!

A touch of  
IRRESISTIBLE PERFUME  
Assures Glamour





## Your Guide to Current Films



### TILL WE MEET AGAIN—Paramount

Producers should be congratulated on their subtle handling of a difficult plot which treats with a novice in a convent forced to emerge from the protection of the church to aid a stranded American aviator escape from Nazis with underground secret information. It's well done with no toes stepped on. Barbara Britton in her first co-starring rôle plays *Sister Clothilde* with remarkable restraint and fine understanding. Ray Milland is appealing as the aviator and one of his best scenes is when he explains to the novice life in the outside world. The villain (Konstantin Shayne) is a typical movie Nazi major you've seen so often. Lucille Watson is grand as the Mother Superior.



### ATLANTIC CITY—Republic

A fine set of old-time tunes and such popular vaudeville acts as Gallagher & Shean, Van & Schenck, Belle Baker and Joe Frisco will set a tremor of memories among those who will admit they're old enough to remember. Constance Moore, cast as a chanteuse of 1915 in New Jersey's famous spa, does a fine job of delivering "By the Sea," "I Ain't Got Nobody," "After You've Gone," and many others. A newcomer, Brad Taylor, who plays the enterprising son of a hotelkeeper (Charles Grapewin) out to put the resort on the map, capably motivates the plot. Jerry Colonna adds fun.



### MR. WINKLE GOES TO WAR—Columbia

Long typed in ruthless gangster rôles, Edward G. Robinson proves himself equally capable of playing the quiet, unassuming and sensitive *Mr. Winkle* in this film dealing with over-38 men in service. The well-knit script by the Messrs. Waldo Salt, George Corey and Louis Solomon becomes a human document of a bank clerk who after fourteen years resigns to run a general repair shop, much to the distress of his wife (Ruth Warrick) who finds it hard to understand his strange rebellion. The Army interrupts and as a combat mechanic he becomes somewhat of a hero when he returns to his home town. Ted Donaldson as the boy who leads him to change his job, Richard Lane and Robert Armstrong as Army buddies are stand-outs. But it's Robinson's picture.

## "I'm a crack steno— why bury me in the file room?"



**Claire:** "I don't get it, Nan! I start off as a stenographer—a darned good one, too! Then—they do this to me! I certainly don't belong in this file room!"

**Nan:** "Look, Cherub, you're too smart to stay in the background. Light up that cover-girl face—maybe I know what's got you cooped up. Listen, honey..."



**Claire:** "Underarm odor? Can't be, Nan! I bathe every day—and you know it!"  
**Nan:** "But baths fade, honey! Be smart, Claire. Use Mum—and keep dainty!"



**Claire:** "Nan's tip hit home all right. I should have known a bath removes only *past* perspiration—but Mum prevents risk of *future* underarm odor!"



# MUM

TAKES THE ODOR OUT OF  
PERSPIRATION

Product of Bristol-Myers

Thousands of popular girls prefer Mum because:

**It's quick**—Half a minute with Mum prevents underarm odor all day or evening.

**It's safe**—Gentle Mum won't irritate skin. Dependable Mum won't injure your clothes, says the American Institute of Laundering.

**It's sure**—Mum works instantly! Keeps you bath-fresh for hours. Get Mum today!

For Sanitary Napkins—Mum is so gentle, safe, dependable that thousands of women use it this way, too.



# KEEP THEM SMOOTH

**Your neck, back, arms  
and legs deserve special  
beautifying treatments**

**By Josephine Felts**

A PRETTY face may be like a melody—but a whole body perfectly groomed is a symphony in beauty!

We are particularly "spot conscious" this season when low necklines and shorter sleeves are features of the new clothes collections. Too often we have observed unattractive necks, rough backs and arms, and dried-out elbows and knees on girls who are otherwise beautiful. Our good-looks eagle eye has recently seen so much loveliness stop at the chin that we just can't resist some gentle reminders on the grooming of the other features so frequently exposed to public view!

As the summer suntans wear away and as cold weather starts its drying ravages, your body skin really needs some extra attention if it is to remain smooth and alluring. Let's start with the neck and see what can be done there. Every girl and woman wants a firm young throat with a clear lineless surface. A man originated the phrase "a neck like alabaster" and don't forget that most men admire a neck that matches the beauty of a face!

Isn't Marjorie Riordan's neck—and chest—a thing of beauty? Of course she holds her head high to discourage bumps and crinkles. And she scrubs *below her chin* just as faithfully as she does her face. A vigorous going-over with warm, soapy water followed by a cold rinse is her first prescription for cleanliness and stimulation. Every night the cream which is applied to her face is continued down and massaged well into her neck. Sometimes, when the neck surface is particularly dry, a richer and oilier cream or lotion is recommended.

Occasionally, necks take on a dingy tone that is a shade or two darker than the facial skin. In such cases an occasional bleaching process is in order. Lemon juice makes a good, mild bleach and also acts as an astringent. When the chest, too, has become discolored and rough from exposure, let the creaming and bleaching cover this area as well. Red spots which sometimes occur on the chest will usually disappear with the application of an antiseptic lotion.

(And here we want to get in a word about pimples and rashes that appear on chests and backs. Many girls have learned the secret of controlling such breaking-out of the face by extreme cleanliness, proper diet and applications of healing lotions. The same skin trouble which mars the face and causes spots also attacks backs and chests. The cure for this is a meticulous treatment similar to your facial one.)

(Please turn to page 94)

Marjorie Riordan of Warner Brothers' "Hollywood Canteen" uses a lotion which keeps her neck soft, white and well lubricated.

Elbows—and knees—get particular attention from Marjorie. These joints can easily become so knobby and unsightly!

A long-handled puff pats powder on Marjorie's upper arms before her dinner dates.

Daily scrubbing makes Marjorie's back clear and lovely. It also removes flakiness which remains after summer exposure.



*He's far more apt to find you fair*



*If you have lovely, shining hair!*

# No other Shampoo leaves hair so lustrous, and yet so easy to manage!

**Only Drene**  
with Hair Conditioner reveals  
up to 33% more lustre than soap  
... yet leaves hair so easy to  
arrange, so alluringly smooth!

*Does your hair look dull,  
slightly mousy?*

Maybe it's just because you're washing  
it with soap or soap shampoos ... letting  
soap film hide the glorious natural lustre  
and color brilliance. Change to Drene with  
Hair Conditioner. Drene never leaves any  
dulling film. That's why it reveals up to  
33% more lustre than any soap shampoo!

*Does your hair-do require  
constant fiddling?*

Men don't like this business of running  
a comb through your hair in public! Fix  
your hair so it stays put! And remember  
Drene with Hair Conditioner leaves hair  
wonderfully easy to manage, right after  
shampooing! No other shampoo leaves  
hair so lustrous, yet so easy to arrange!

*Sssssshhhhh!*

*But have you dandruff?*

Too many girls have! And what a pity.  
For unsightly dandruff can be easily con-  
trolled if you shampoo regularly with Drene.  
Drene with Hair Conditioner removes  
every trace of embarrassing flaky dandruff  
the very first time you use it!



THE GAYLY COLORED woolen "weskit"  
is new and smart. Wear it with an  
equally gay shirt, in contrasting color!  
And try this smart new hair-do, with  
the very low side part which starts  
'way out at the end of the eyebrow. For  
glamorous, shining-smooth hair—use  
Drene Shampoo with Hair Conditioner!



**Drene Shampoo**  
with  
*Hair Conditioner*  
Product of Procter & Gamble

**Make a Date  
with**

*Glamour*

Tonight ... don't put it off ... shampoo your hair the  
new glamour way! Use Drene with Hair Conditioner!  
Get the combination of beauty benefits that only this  
wonderful improved shampoo can give! ✓ *Extra lustre*  
... up to 33% more than with soap or soap shampoos!  
✓ *Manageable hair* ... easy to comb into smooth shining  
neatness! ✓ *Complete removal* of flaky dandruff!  
Ask for Drene Shampoo with Hair Conditioner.



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The company that has everything in entertainment!



THE MOST  
ACCLAIMED  
PICTURE IN  
50 YEARS OF  
SCREEN  
ENTERTAINMENT!

Directed by  
**HENRY KING**  
Written by  
LAMAR TROTTI



**"GREENWICH VILLAGE"** in Technicolor

**"Irish Eyes Are Smiling"** in Technicolor

A. J. CRONIN'S  
**"The Keys of the Kingdom"**

**"WINGED VICTORY"**  
by MOSS HART

BETTY SMITH'S  
**"A Tree Grows in Brooklyn"**



# The Editor's Page



## AN OPEN LETTER TO BETTY GRABLE

**D**EAR BETTY:  
How come?

I'm putting it straight up to you: do you like being labeled "Miss Snooty" by the fans? I couldn't believe it, but then the letters kept coming in. Was Betty Grable, adored Pin-Up Queen, giving her fans the brush-off as she toured with hubby Harry and band, strictly as Mrs. James? Wouldn't sign autographs or even give the kids a nod? Sequestered herself in hotel suites or in dressing-rooms, refused to say hello? Both public and press in a couple of towns she visited could hardly believe it, any more than I could. What's it all about, anyway?

Doesn't sound like the warmhearted, friendly gal I've met. Doesn't sound like Betty Grable at all. Fans have their feelings. If you mean to retire, to be Mrs. James from now on, it still isn't a good way to say so long to those kids who have helped keep your name in lights. Me, I hope you have no intention of retiring. I've always been a big booster of yours. But there's something wrong with this picture that needs straightening. Let's hear your side of the story, Betty, but quick.



Strictly as Mrs. Harry James, Betty Grable accompanied her husband on recent band tour. Some fans say she "gave them the brushoff." The Editor gives Miss Grable a chance to tell movie fans her side of the story. Speak up, Betty!

Yours for fair play,

*Delight Evans*



# EDUCATION for a HOME GIRL

Surprising slant on Gypsy Rose Lee

By Elizabeth B. Petersen



In "Belle Of The Yukon," Gypsy Rose Lee wears wondrous wasp-waisted wardrobe. Randy Scott, below, appears opposite her.

**G**YPSY ROSE LEE celebrated her return to Manhattan from Hollywood picture-making by doing six tubs of laundry, ironing and all.

"The laundress hasn't shown up for three weeks," she explained. "But just so you don't start thinking me the Joan D'Arc type, I have to admit I have an electric washing machine and a mangle."

The laundry was just an incident wedged in between writing another chapter of her autobiography, stuffing two chickens for dinner and making watermelon preserves.

"The melon cost three dollars," she said wryly, "and for that price I was tempted to preserve seeds and all."

(Please turn to page 79)





## Gypsy Rose Lee

In "Belle of the Yukon," Broadway's famous Gypsy Rose Lee finally comes into her own as a movie actress. She's gay and gorgeous in a picturesque rôle in International's period comedy.







New career ahead for Bing!  
Will his venture as movie producer and star discoverer mean more fame and fortune for the King of the Crooners?

By Dora Albert

WHEN Bing Crosby started his own movie company and decided to produce "The Great John L." he figured he'd have a hard time finding someone who could play the part. "Selznick had nothing on me when he was looking for *Scarlett O'Hara*," Bing told his buddies.

Bing had made up his mind that if possible he would find an unknown. "I don't want someone to go to the movies," he said, "squint up at the screen and say to himself, 'Oh, that's Cary Grant' or 'There's Gary Cooper.' If they see someone whose face they know too well, they'll never think of him as being really John L. He'll always be Gary Cooper or Cary Grant to them."

Meanwhile, at the offices of General Service Studios, hundreds of actors were being interviewed for the part. Some were real plug-uglies. Some were young athletes, with builds like those you see in the physical culture magazines. And some were fairly well-known stars who saw in this rôle a

Bing Crosby's  
BIGGEST GAMBLE





The man Bing Crosby discovered and is starring in the first Bing Crosby Production: Greg McClure, shown above opposite Barbara Britton and Linda Darnell in "The Great John L." Crosby declares McClure will be a big star. See if you agree.

chance to make themselves even more famous.

One of the fellows who looked like a physical culture ad was a young man with black hair and brown eyes. He wasn't a well-known actor. He was just an extra who got occasional bit parts. In fact, just a few weeks before he applied for this rôle, he'd been an extra on the set of the Bing Crosby picture, "The Road to Utopia."

It took nerve to come to the studio now and ask for a star part. But Dale Easton (that's Greg McClure's real name) had nerve. Besides, when he'd heard from a friend of his that Bing Crosby was looking for someone to play John L. Sullivan, the great fighter, he'd asked his friend for description of John L. His buddy had said, "Gee, that's funny! I think, Dale, he *did* look something like you." Then Dale had gone to the library and read up on John L. And he'd found that his measurements were almost exactly those of the great John L.

So now he was facing Frank Mastroly and James Edward Grant, co-producers

Below, Bing cracks the whip as producer, but only in fun, as new star Greg McClure and director Frank Tuttle look on. Bing's really a genial boss. At right, closeup of his discovery.

with Bing on "The Great John L." Having been admitted to their office, he said, "I'm going to play Sullivan for you."

The cockiness of the boy took their  
(Please turn to page 88)







# Susie Loves Jess!

What's more, the lovely little  
Hayward is now Mrs. Jess Bar-  
ker. Here's the hilarious story  
of their turbulent romance

**By Elizabeth Wilson**





Hollywood's very latest newlyweds find life fun. Exclusive photos show Susan and Jess as honeymooners, after the hectic courtship.

**S**USAN HAYWARD, who is an honest to goodness red-head and has the mercurial temperament to go with it—there's nothing *la de da* about Susan—tilted her cute little nose, and said, "I'll never go through this again. Never! I haven't been so nervous in all my life." She bit suspiciously into her pastrami sandwich. "Why, this is pretty good," she added with a smile in the direction of Jess Barker, who had just arrived at Susan's apartment a few minutes earlier loaded with love and delicatessen delicacies. "Maybe I'm not in love, my appetite is fine." I assured her that an appetite had nothing to do with the passion tender, and we got back to the interview.

Susan had just announced her engagement to the very attractive Jess Barker—but the engagement was only for a hot second! They were getting married the next day. Hence the excitement. Phones ringing, flowers arriving, dressmakers scurrying, and eager people appearing at the door who wanted to rent the apartment. Susan was wearing a nifty looking black number cut low in front and with a bustle in the rear—and, believe me, Susan is one of the few girls in Hollywood who can get by with a bustle in the rear. She was so nervous she was sitting on her bustle. Her press agent reminded her that she was supposed to flip it up, as a gentleman does his tails. Susan flipped, and had another sandwich.

Jess looked dreamily, and appreciatively, at his bride-to-be in twenty-four hours, and murmured, "That dress—it takes me back to November."

Well, fade out, fade in, as we say in the cinema. Susan and Jess met each other last November at the Hollywood Canteen, which is the best place to meet the best people in this town. For almost two years now Jess has been the m.c. at the Canteen on Friday nights. It's his job to introduce the celebrities at the Friday night show, and make with the chatter and the funny jokes. Jess was quite an athlete in his school days down South (he comes from Greenville, South Carolina), and in a rough and tumble baseball game one day injured his knee severely. When he tried to enlist he was rejected because of this injury. Coming from that South Carolina stock that loves a good fight, Jess feels pretty badly about being left out of things—so he tries to help out by doing numerous camp shows, bond tours, canteens, etc. Well, this certain Friday night Susan Hayward was on hand to sing a song with the Kay Kyser show. Jess took one look at Susan, and the dress, and gave her his super deluxe introduction with no adjectives pulled. "I made a great hit with Susan," said Jess with a grimace, "she didn't even remember meeting me that night."

Susan has her version of their first meeting. "I wore a new black dress, cut low, too low I thought, with pink roses. I had never worn it before, and I was worried. I asked Mother about it and she said, 'It's a lovely' (Please turn to page 65)





# JUST CALL ME *Jim*



From clerk in Houston, Texas, to lead roles in Hollywood was no jump at all for Jim Craig. Above, latest part in colorful "Kismet." Top, with Mrs. Craig and "The Bub" on their ranch.

**Shake hands with a hearty Texan, "Honest Jim" Craig**

**By S. R. Mook**

**"Y**'KNOW," Jim Craig said, "after six years in pictures I'm still pinching myself and wondering if all this is real—the house in Beverly, the ranch in the Valley, the pay-checks that come in regularly. It all seems like a dream. I keep wondering if the clock isn't going to strike twelve.

"Not long ago a magazine sent a photographer out to the lot. He was photographing all the leading players. I looked around. Some of them were youngsters who've come into the business since I did—kids with stars still in their eyes, dream-

ing dreams. Others were people who were stars when I was still a clerk in Houston, Texas. I thought, 'Is this *really* Jim Craig, here in Hollywood, having his picture taken with all these big shots?'

"I'm cast in a picture with some of the greatest names in the business, stars like Ronald Colman, Marlene Dietrich and William Powell—people who were great names before I had ever set foot in Hollywood, and I think 'This *can't* be real!'"

It is real, though—as real as the ring on your best girl's business finger.

(Please turn to page 83)



*Hedy Lamarr and  
Paul Henreid*

New romantic team of Lamarr  
and Henreid are co-starring for  
Warners in "The Conspirators."







Ethel Barrymore returns to Hollywood to co-star with Cary Grant in "None But The Lonely Heart." Cary is her greatest fan, insisted upon giving her top billing on screen credits.

## FIFTY YEARS A QUEEN

After a half-century as Queen of the theater's Royal Family, Ethel Barrymore makes a second bid for movie fame

By Jessica Ryan

**T**HERE'S something about a Barrymore, there's no doubt about that. Hollywood found it out all over again when the Queen of the theater's Royal Family came to town recently to appear in "None But the Lonely Heart" with Cary Grant. For instance, there were those men from the studio publicity department.

It's all very well and good to talk about publicity people being hard-boiled and unimpressed by any actor. A Barrymore isn't "any actor" and when you're about to meet Ethel

Barrymore for the first time, well then you've got something.

"She's apt to be difficult," one man whispered as they waited to see Ethel Barrymore in her suite at the hotel.

"Remember the stories that came out of Metro when they were making 'Rasputin'?" another murmured, with a slight shudder.

"Why are we whispering?" asked a third. Then they lapsed into silence, a phenomenon which practically never occurs in the brotherhood of publicists.

Then it happened. The bedroom door opened. The First Lady of the American Theater (Please turn to page 68)



# Different DATES

**MARRIED DATE:** Orson Welles and Rita Hayworth (soon a glamother) seen at LaRue's.



**GAY DATE:** Ava Gardner and Mervyn LeRoy trip the light fantastic at Mocombo.



**FRIENDLY DATE:** Bing Crosby with movie stylist Anita Colby at Stork Club.



**CANTEEN DATE:** Carmen Miranda and Basil Rathbone whoop it up for servicemen.



**FAREWELL DATE:** The Jerry Colonnas at Mocambo before U. S. O. tour with J. Benny.

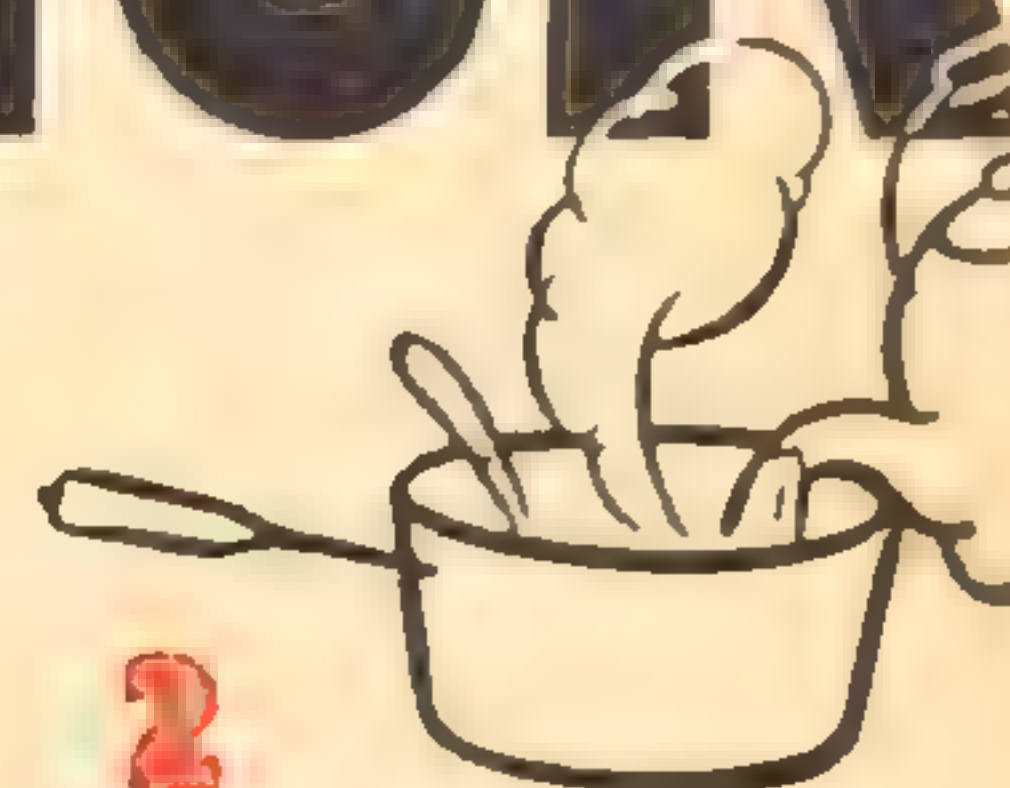


**BLOND DATE:** Ann Miller and Blake Garner, who looks very much like James Cagney.

# QUICK



1 Cream together a little cool water and a little Quick Elastic Powder.



2 Now, stir this creamy mixture as you pour boiling water into it.

# COOKED STARCH

Wonderful for ironing



**Hot Flash of Boiling Water Cooks It Completely. Gives You Nice, Clear, Cooked Starch in 30 Seconds**

Test this wonderful invention today and see for yourself—you can do things with it you could never do with starch. 1. Make cooked starch *without* cooking it on the stove. Mix up a little Quick Elastic and cool water. Now, bring it to the hot point—*cook it*—by adding boiling water. 2. Iron cottons, curtains, dresses, shirts—without sticking or pulling. 3. Give all the things you iron a lovely, sweet-smelling, elastic body and finish.

Note the difference in Quick Elastic the moment you open that buttercup yellow box. It's powder. No lumps to boil down. No waste. Gliders already in it give you smooth ironing. Thousands are changing to this dandy powder. Join them. Learn the pleasure of starching and ironing the Quick Elastic way.



# SMO-O-OTH\*

\* That word is used time and again by women who write us.



**"I'VE BROKEN ALL THE RULES  
IN THE  
BOOK!"**

SAYS

*Veronica  
Lake*

**"Let's face it!  
My whole life  
has been a  
fluke!" Thus,  
at 21, Veron-  
ica sums up  
her amazing  
film career**

**By  
Barry  
Farrar**





Veronica Lake co-stars with Eddie Bracken, left above, and Sonny Tufts, right, in Paramount's bright new comedy, "Bring On The Girls." This picture marks the little Lake's emergence as a clever comedienne.



"I always knew I was born to fame," says pint-sized Veronica. "I knew in my own heart even when I was a child that I would never become an office girl or a clerk. I was born to a charmed life." Read her story here and see if you agree.

**L**ET'S face it," said Veronica Lake, "my whole life has been a fluke. I have broken all the rules in the book, rules they tell you a glamor girl must follow if she is to be a success. But here I am."

Thus, at twenty-one, Veronica summed up for me her amazing career. There was nothing cocky in the way she said it. She was simply sure of herself as most young people are sure. But her confidence somehow carried a deeper meaning than that of the ordinary youth who speaks of his or her accomplishments. When Veronica talks seriously about her success she does so with an almost mystical implication.

"I always knew I was born to fame," she added casually as she settled her tiny, almost doll-like proportions into the corner of a huge divan across from my chair in her living room. "I knew in my own heart even when I was a child that I would never become an office girl or a clerk. I was born to a charmed life."

There was no doubt that she meant what she was saying, and when you examine the record you find she is basing her convictions on solid facts. After all, the experts who for years have watched youngsters batter their fists against the mythical doors of Hollywood's golden fame, estimate that one out of ten thousand ever reach that vantage point from which Veronica can speak. But, mind you, she did it with an almost effortless ease and while breaking all the rules.

"First of all," continued Veronica, "it is considered very bad for a glamor girl to get married before she is accepted and acclaimed by the public. Even then producers are just as happy if they remain single. But even before 'I Wanted Wings,' my first picture, was completed, John and I eloped." To be exact, she and John Detlie, young Metro-Goldwyn-Mayer designer, now a major in the Camouflage department of the U. S. Army, established their marital partnership in Santa Ana, Calif., on Sept. 26, 1940. This gave Veronica the chance to break the second important rule.

"They tell you," she went on, "that next to getting married the most fatal mistake an aspiring glamor girl can make is to have a baby. And I suppose it does have an effect on a career or the belief couldn't be so general in Hollywood. But not only did I proceed to have a baby, I didn't tell Paramount until well after I (Please turn to page 72)





## AS THE TWIG IS BENT

Ever since her daughter was a little kindergartner — her devoted mother has endeavored to be her confidant and guide to see that she gets the *right start*.

As "her baby" grows older — mother helps select that thrilling "first party dress", the new wall paper for that "very own" bedroom — she consoles about braces on teeth, runs in stockings — lost hockey games. And then comes an eventful day — a day when mother explains how many girls and women on "certain days" of the month often suffer distress from female functional monthly disturbances and how Lydia E. Pinkham's Vegetable Compound is so effective to help relieve monthly pain and accompanying tired, nervous, restless feelings — due to this cause.

She tells her daughter to try Pinkham's Compound to relieve such symptoms. Taken regularly it helps build up resistance against such distress. A wonderful suggestion which daughters everywhere should pass on to *their* daughters.

Buy Lydia Pinkham's Compound today. Follow label directions. It's well worth trying.

*Lydia E. Pinkham's*

**VEGETABLE COMPOUND**





# TWIN TROUBLE

Selected from 1100 baby applicants, the Lambertson Twins steal "3 Is A Family" from the star, Marjorie Reynolds

The infants Donna and Elissa Lambertson, nine months old, make their debut in new Sol Lesser comedy and steal the show. The identical twin girls were cut-ups on set, made happy armfuls for Charlie Ruggles and Miss Reynolds, who plays their mother. Upper left, Tom Brady, as their father, holds Donna; Marjorie holds Donna.



At right, two recent Cecil B. DeMille discoveries: charming Carol Thurston, who scored as the native girl in "The Story Of Dr. Wassell," with Gary Cooper; and Arturo de Cordova, who will star in his next production, "The Flame," a story of Mexican police.



# "C. B." CELEBRATES

By Liza



Center, above, DeMille as producer of the Radio Theater with two of his guest stars, Nelson Eddy and Jeanette MacDonald. Above, Marlene Dietrich and Clark Gable, stars of his very first air show, "The Legionnaire And The Lady." Right, more recent guests, Anne Baxter, Don Ameche, Vincent Price and Bette Davis.





**This year Cecil B. DeMille celebrates his thirty-second year in the motion picture industry, his tenth in radio. Read colorful reminiscences of stars he has directed**

**C**ECIL B. DeMILLE (capital D and capital M, as many a poor drudge in the Paramount publicity offices has been sharply reminded) is celebrating this year thirty-two years in the picture industry. Comes November he will start production on "The Flame," a story of the Mexican police, which will star Arturo de Cordova and Alan Ladd, provided that Alan doesn't become a G.I. Joe again by then.

For thirty-two years critics ("Those critics East of the Alleghanies," DeMille amends) have been panning the day-lights out of DeMille pictures. So what? So they make more money for Paramount than any other pictures. "Dr. Wassell," the latest DeMille opus, is running true to form. The critics panned it. The public loved it. And Mr. Morgenthau will dip into the DeMille till with a heavier hand than ever. "Reap The Wild Wind," his picture before last (the critics caustically pointed out that a rubber octopus stole acting honors in it from Paulette Goddard, Ray Milland and John Wayne), played five weeks at Radio City Music Hall in New York, a record which only four other films had surpassed at that time. In his thirty-two years in the industry DeMille has turned out sixty-seven pictures for which the public has paid considerably more than \$200,000,000 to see. It's a record no other director-producer can hope to beat.

DeMille got into the movie business, quite by accident, in 1912. Samuel Goldwyn, a glove salesman, and Jesse L. Lasky, a theatrical producer, decided there was gold in the picture business, and they were looking for a partner who knew something about plays. They wanted Mrs. DeMille's son, William, who was a successful playwright, but thanks to a bit of fenagling on Mother's part son Cecil, a \$20 a week assistant

*(Please turn to page 76)*



Above, Alan Ladd, Dottie La-mour, and Chester Morris relax after rehearsal of DeMille Radio Theater show. Left, Irene Dunne and Alan Ladd. In our exclusive story, Mr. DeMille relates amusing anecdotes about dignified Miss Dunne and other big stars on his air program.



# FAN MALE

Roy Rogers has been getting 55,000 fan letters per month for past six months! Girls, how'd you like to be secretary to King of Cowboys?



Handsome portrait of famous steed, Trigger, tops Roy's collection of trophies, left. The cowboy star is currently seen in "San Fernando Valley," with pretty Dale Evans, right, as leading lady. Next for Rogers: guest-star spot in Republic's "Brazil," besides rodeo tour.

# AND A GIRL





# The Boldest Love Story Ever Told!



From the daring Broadway stage hit..Hunt Stromberg has made a daring picture. The story of a lovely girl driven by strange desires ... and the emotions she unleashes in the lives of gay and charming people!

HUNT STROMBERG  
presents

## Guest in the House

starring

ANNE BAXTER

with

RALPH BELLAMY • ALINE MacMAHON  
RUTH WARRICK • SCOTT McKAY • JEROME COWAN

MARIE McDONALD • PERCY KILBRIDE  
MARGARET HAMILTON • CONNIE LAIRD

From the stage play by Hagar Wilde and Dale Eunson  
Adaptation by Elliot Paul • Screen Play by Ketti Frings

Director of Photography, Lee Garmes, A. S. C.

A United Artists Release







★ ★

## Joan Fontaine in her New Film

Since "Rebecca," each new screenplay starring Joan Fontaine is an event. Now it is "Frenchman's Creek," Mitchell Leisen's colorful picturization of Daphne du Maurier's novel, which engages Joan's beauty and talent. For the first time the star portrays a passionate, high-spirited adventuress. Opposite her in this Paramount production is Arturo de Cordova.





BENEDICT BOGEAUS  
PRODUCTIONS  
presents

# "Dark Waters"

...from The Saturday  
Evening Post's most  
thrilling story success,  
starring

MERLE  
OBERON



FRANCHOT  
TONE



THOMAS  
MITCHELL

with  
FAY Bainter  
JOHN QUALEN • ELISHA COOK, JR.

Produced by  
BENEDICT BOGEAUS

Directed by  
ANDRE DE TOH

Original Story by FRANK and  
MARIAN COCKRELL • Screenplay by  
JOAN HARRISON and MARIAN COCKRELL  
RELEASED THRU UNITED ARTISTS

HAVE  
YOU  
EVER  
BEEN  
REALLY  
*afraid?*

Asleep or awake,  
she felt him near—  
probing for the  
truth—in the dark-  
ness of her mind.





Prefer a little sugar in your film fare? See June Haver, already labeled "the new Betty Grable," in "Irish Eyes Are Smiling." The little blonde beauty sings and dances enchantingly in this new musical romance, in which Dick Haymes follows up his first screen hit in "Four Jills And A Jeep" with an even better rôle. Below, gay young team of Haver-Haymes entertain you with sprightly song numbers in tribute to old Erin.



The New  
BETTY GRABLE?





It was the  
look in her eyes  
that did it!

How could he resist?  
How could he know it meant  
MURDER?

EXPERTS BAFFLED!  
Five minutes before  
the close of this  
suspenseful picture we  
stopped the screening...  
and CHALLENGED THE  
LEADING MYSTERY EXPERTS  
to solve the story!

Not one could give the  
answer to the Greatest  
Mystery Ever Filmed!

starring  
**EDWARD G. ROBINSON**

and  
**JOAN BENNETT**

with  
**RAYMOND MASSEY**

and  
Edmond Breon • Dan Duryea

RELEASED BY RKO RADIO PICTURES, INC.



INTERNATIONAL PICTURES, INC., presents

**“The  
Woman  
in the  
Window”**

DIRECTED BY FRITZ LANG

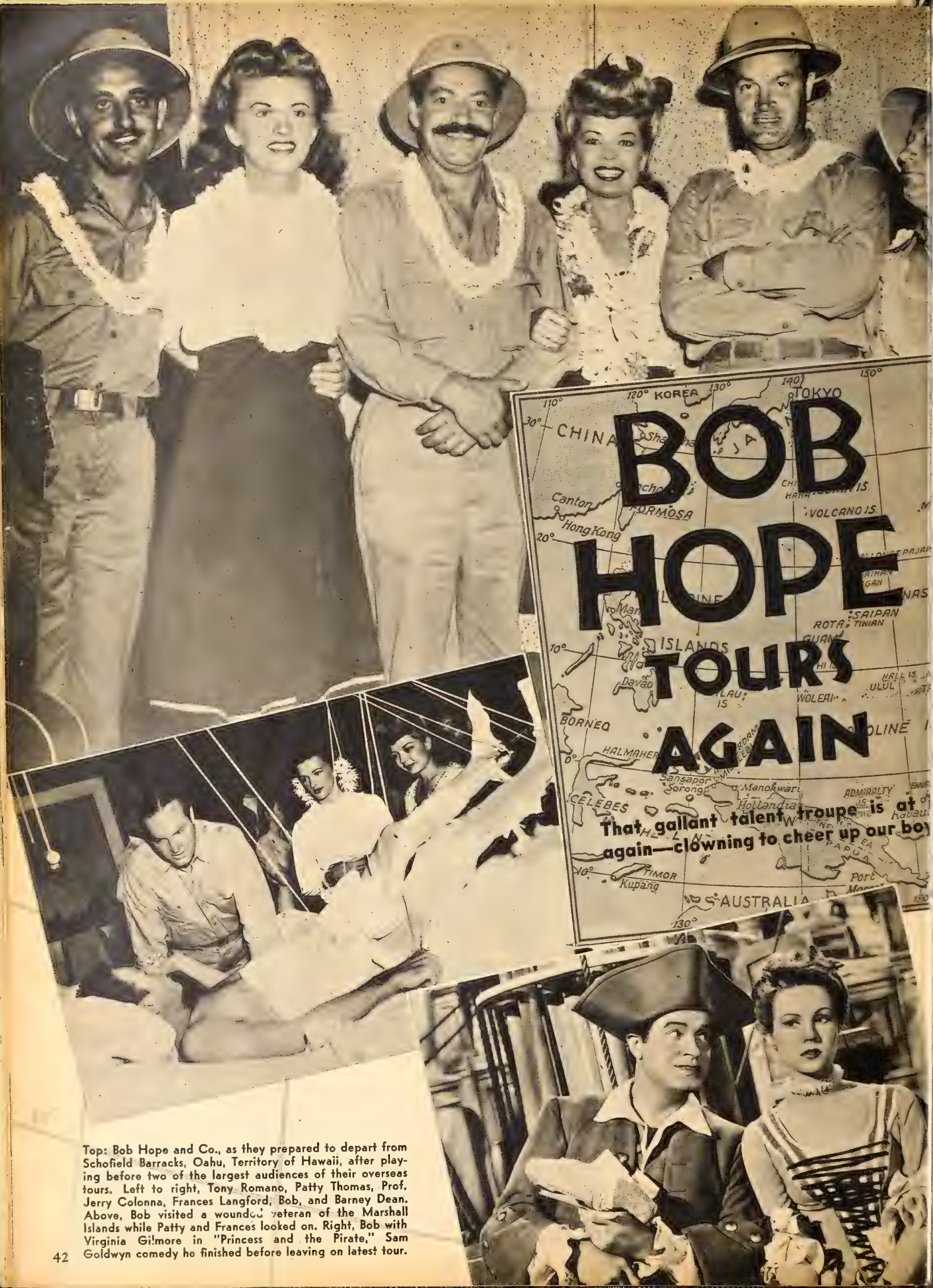
A NUNNALLY JOHNSON PRODUCTION

GOOD ENTERTAINMENT



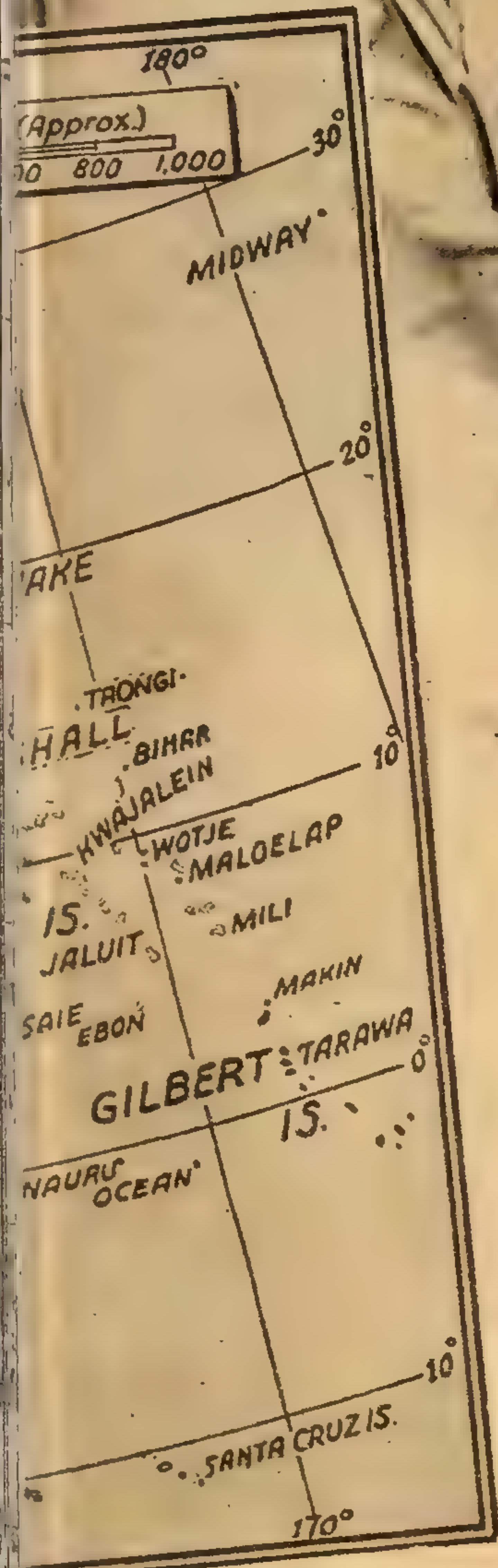
**IS INTERNATIONAL!**





Top: Bob Hope and Co., as they prepared to depart from Schofield Barracks, Oahu, Territory of Hawaii, after playing before two of the largest audiences of their overseas tours. Left to right, Tony Romano, Patty Thomas, Prof. Jerry Colonna, Frances Langford, Bob, and Barney Dean. Above, Bob visited a wounded veteran of the Marshall Islands while Patty and Frances looked on. Right, Bob with Virginia Gilmore in "Princess and the Pirate," Sam Goldwyn comedy he finished before leaving on latest tour.





By  
**Capt. K. S. Vandergrift,**  
**AGD**  
**POST PUBLIC RELATIONS**  
**OFFICER,**  
**Schofield Barracks, T.H.**



**T**HE ARRIVAL of Bob Hope & Co. in Hawaii was mail from home. When the master of the quip stepped off a plane at Hickam Field accompanied by beautiful Frances Langford, Patty Thomas, Barney Dean, Tony Romano and Prof. Jerry Colonna, every serviceman in Hawaii became a believer in Santa Claus.

Back in late May the Schofield Barracks Post newspaper, *The Redlander*, published a scoop announcing the forthcoming arrival of Bob Hope in Hawaii. The scoop was made possible by a direct letter to *The Redlander* from Bob Hope. The traveling salesman of laughter had said that he would arrive in June. But his arrival was delayed until early in July. And then when he did come it was a dramatic entry on the scene a day following an announcement that his arrival had been postponed indefinitely.

But Bob Hope and his gang did arrive and they have captured a lot more Territory in two weeks than the Japs under Ex-Boss Tojo did in two years. No matter where they went the Hope troupe was received with cheers and hopes for more of Hope.

Upon his arrival Bob Hope told reporters that they had a swell crossing. Of course they had taken a few drinks just before they left (Please turn to page 82)

Right: Bob, by pointing to headline that announced his plan to visit Hawaii, confirms his presence in the Islands to Capt. K. S. Vandergrift, publisher of the Army newspaper, *The Redlander*, which scooped all service and civilian news services on Hope's trip. Above, when Frances Langford was singing to the men in a hospital, Bob told a patient to "move over and let me sleep." Top, when Bob was going through one of the wards he spied a moustache that looked like it would give Prof. Colonna's some competition. The soldier, a battle-wounded veteran of a major engagement in the Pacific, lost out in the final measurement but insisted that before he got out Colonna's would be small stuff.





# NEWS ABOUT NIVEN

Here's the latest, direct from Britain, about a man you've missed—David Niven, soon to be seen in an important new picture

By



After two years' absence from the screen, David Niven returns in "The Way Ahead," in the rôle of a British soldier. Upon film's completion Niven rejoined his unit. A Major when this story was written, he's now a Lt. Col.



**T**HERE were hundreds of British officers in Italy, so one more marching at the head of his men along a dusty highroad should not have attracted any attention from the group of peasants resting in the ditch. But one girl gave an excited scream as she saw this particular major. "David Nee-ven!" she cried and rushed to kiss him soundly on both cheeks, unshaven cheeks that quickly became deep red as her family gathered round too and the soldiers began to grin beneath their steel helmets.

No—not even in Italy have they forgotten the debonair screen star who was always a tremendous favorite on the Continent, personifying their own idea of the typical young Englishman with his wide apart twinkling eyes and well-groomed casual clothes. It was five years since they had last seen him on the screen for—probably because he really is a typical young Englishman—David decided to come home and help his country when war broke out in 1939, leaving Hollywood at the height of his career there just as he had at last achieved complete stardom.

"I'm healthy and I've had military training," he explained to his California friends at that time. "I'm what they need now so I should really feel ashamed of myself if I didn't go."

His action surprised some people who had always regarded him simply as a gay and restless individual with the slogan of "Anything for fun" and did not realize that a strong depth of seriousness and sincerity lay beneath his humor-loving exterior. Probably, also, David had told them the amusing story of his early attempt at soldiering, joining the British Army when he left school

(Please turn to page 95)



# HELLO, MR. CHIPS

And here's an exclusive interview with Robert Donat, scheduled to return to Hollywood movie-making soon as a star for M-G-M  
 Lettie Grimstead



**I**T WAS William Shakespeare who remarked that "there is a tide in the affairs of men which taken at the flood leads on to fortune." Robert Donat, who made his professional debut as a boy actor in Shakespeare's comedies, is certainly remembering that famous passage today, for his own screen career has been suddenly caught up by a rising tide and swept out of its temporary backwater toward the sea of world-wide fame once more.

It all began when Sir Alexander Korda came back to London from Hollywood recently and announced that he had merged his film production interests with those of Metro-Goldwyn-Mayer in Britain, reorganizing and re-opening the American corporation's studios here which had been closed since the outbreak of war in 1939. Suave and smiling as ever, Korda got to work on his new job with a speed which left onlookers breathless, and soon the familiar Leo reared his head again at the entrance to one of the great white lots at Denham in Middlesex, England's nearest approach to Hollywood set among the woods and fields some twenty miles outside London.

Bob Donat wasn't taking any particular interest in film news at the time. War conditions, coupled with recurrent attacks of the asthma from which he so frequently suffers, had kept him from working for long months at a stretch. Indeed, the only movies he had made in three years were "The Young Mr. Pitt" and "The Adventures of Tartu," modest affairs which did little more than keep his face and name before his fans. So Bob had returned to his first love the stage again, acting in a Shaw play for several weeks and then turning producer  
 (Please turn to page 97)

American movie fans will welcome back Robert Donat, whose latest British production, "Perfect Strangers," with Deborah Kerr (right) will soon be released. Donat has a contract with M-G-M to resume studio work over here.





# What HOLLYWOOD STARS BELIEVE

**I**T WAS Dorothy Thompson who, quite unconsciously, gave us the idea of querying some of the more thoughtful individuals in Hollywood about the life hereafter. For according to a biographical sketch in a weekly magazine, Miss Thompson once planned to take a trip around the world with the purpose of sounding out the leading thinkers in various countries as to whether they believe or do not believe in a life to come; if so, what kind of life they conceive it to be; if not, why not? Circumstances intervened, however, and the project did not come off.

World conditions being what they are, we can't very well steal Miss Thompson's idea, in toto, and do a globular check-up of the Thinkers in the torn countries abroad. But on the assumption that readers are interested in what the people who make pictures, and write about them, have to say on matters of importance, we did a survey of Hollywood, talked with a writer, and with several stars known for their interest in matters other than greasepaint and glamor.

Because Judy Garland is young, and so must judge things by the clear, bright light of youth, we went to her first. Judy said:

"Oh, I have a very definite feeling about the life hereafter. I KNOW there is one. And I believe it will be the old-fash-



For all those who concede that screenstars must have brains as well as glamor, this provocative article proving that Hollywood celebrities can, and do, think things through is a "must"

By  
Gladys  
Hall

Bette Davis has strong opinions on everything under the sun and expresses them with vivid vigor. At left, her fellow Warner Bros. star and co-worker at Hollywood Canteen, John Garfield, listens attentively as Bette expounds her views. Other stars who express their inmost thoughts to Gladys Hall in our article include, facing page, Ida Lupino, Judy Garland, Pat O'Brien. Let us know if you'd like more features like this!



ioned heaven in which we were taught to believe when we were children in Sunday School. The heaven of golden streets flowing with honey, you know, and angels with white wings, and God with a white beard and a lovely, rich soothing voice, being fatherly and forgiving. I believe that heaven will be a *homey* sort of place, too, with all the people I loved on earth right there with me.

"I believe, you see, that it is all much simpler than people try to make out it is. There are a great many 'wise' people who call themselves 'agnostics' and even 'atheists,' who have all sorts of 'isms' and 'ologies.' Well, I say it will be a terrible sell on them when they find that heaven is just the way they were taught it was when they were kids—before they got so 'wise' they lost their way."

Because Bette Davis has convictions on many subjects and the courage to state them without compromise or equivocation, we went to her next. Said Bette, flatly:

"Believe in a hereafter? I don't! I do not believe that heaven—or hell—are places. Nor do I believe in the wishful-thinking of personal survival. What I do believe is that, in death as in life, it is the survival of the fittest. That is to say, if what we do on earth is great enough, if what we make of ourselves is fine enough, we live on in the hearts and memories of others. My grandmother, for instance, will never die while I live. She left me too much of herself: the love of truth, of work well done, of patience; the love of gardens and sunrises and firesides. My mother will never die while I live. When she goes, she will leave me her devotion, her wisdom, her courage. In other words, *what she was, will live*. Shakespeare, Madame Curie, Edison, Marconi, Lister—such mortals as these have a vicarious immortality because what they did was great enough. I, on the other hand, shall probably not survive because of the things I do. My work is not important enough.

"The things we have done, the things we are—this, in my opinion, is our only survival. There is nothing else. Excepting sleep."

(Please turn to page 60)







Below, co-stars of "Kismet": Marlene Dietrich as mysterious *Lady Jamilla* opposite Colman in this fanciful story of old Bagdad. Above, co-starring again: Greer Garson and Walter Pidgeon in "Mrs. Parkington," lusty love story based on the novel by Louis Bromfield.



Spencer Tracy stars in "The Seventh Cross," M-G-M's picturization of Anna Seagher's best-seller. Tracy plays the one out of seven fugitives from a German concentration camp who eludes the Gestapo. After an exciting chase he lands safely in Holland where a girl (Signe Hasso, center above) brings back his faith in humanity. Strongest Tracy rôle in years.





Coming film events  
cast their shadows!  
Here are advance  
views of new movies

Ronald Colman in "Kismet,"  
playing most unique rôle of his  
career: *Hafiz*, crafty beggar-magi-  
cian in MGM's new romantic  
comedy of Bagdad in Technicolor.

# PHOTO PREVIEWS



Dolores Moran has all the brash confidence of youth and the blonde beauty to back it up. Other eighteen-year-olds may find inspiration in her success story

By Jack Holland

Dolores, believe it or not, is strictly a home girl, helps Mom around the house when she isn't working. Below, with Mom and Pop, and a glimpse of Dolores' feminine boudoir.



## "NOW THAT I'M 18!"

**T**HE Southern California Sculpture Society chose her to model for a statuette titled "Glamor Goddess." Women in Hollywood are quite aware of her. The men stand, stare, gape, and then let out with "Whew!"

All of which is a thumbnail description of Warners' new blonde charmer, Dolores Moran. Dolores has just turned eighteen. Yet she neither looks nor acts nor talks like a typical Hollywood ingénue. If such a thing is possible, she possesses a sort of youthful maturity, a worldliness that is both intriguing and different. I have known Dolores for some time and I was, therefore, curious to find out just what her "coming of age" would mean to her. Her answer to

what her plans for life would be was wise.

"Just because I'm eighteen is no reason why I should think I must become a new personality," Dolores said with her customary frankness as we lunched at the studio. "I'm not going to think I am a woman of the world now. Neither am I going to be coy and say, 'Oh, I feel so adult now that I'm eighteen. Now I'm going to live.' I've never honestly felt like a girl my age is supposed to feel. I've been too busy laying the proper foundation for my life to be conscious of my years. Now I'm going to see how strong that foundation is. One thing I am certain of—I haven't wasted any time. I've not let a day pass without learning something of value."







She shops, primps, poses—all a part of her life as combination career-and-home gal. At right, in her best rôle to date, opposite Jack Benny in Warners' "A Horn Blows At Midnight."

We launched into the subject of a career which is always apt when you're meeting up with a coming star. On that, Dolores had very definite ideas—ideas that were to prove a bit surprising.

"I naturally intend to do all I can to improve myself as an actress," she began. "For example, not so long ago I was told that I should try to lower my voice. So I take daily voice lessons. I'm after a deep, mellow voice because I believe it'll add to my stature as an actress. At least it's a quality that certainly hasn't hurt Ethel Barrymore and Tallulah Bankhead." She paused and then added lightly, "I sound like a confused baritone at times, but I'm getting what I want. I'm also watching other actresses, to learn from them. I'm taking advice from those who speak with authority. I'm not going to miss a trick.

"You see, I was on the lot for two years before I ever made a picture. All I did was pose for cheesecake art. I posed in every conceivable type of bathing suit. But I haven't minded. In fact, I've been glad for the chance to do this type of publicity. I don't feel it has cheapened me because I recognize it as an integral part of the start of a screen career. Besides, I'm not the first actress

(Please turn to page 62)







# Fashion Scheme For Fall

Miss Maxwell, lovely blonde who is featured in the new Abbott and Costello opus for M-G-M, "Lost In A Harem," is wearing an afternoon dress of café au lait petal suede jersey, subtly flattering to her coloring. The princess bodice is trimmed with tiny covered buttons and a softly draped peplum. Marilyn's quilted hat and velvet bag match her blonde mink coat.

It's a wise girl who knows her complimentary colors! Marilyn Maxwell gives new color combinations for Fall flattery





At right: the deep ruby red of Marilyn Maxwell's soft wool suit forms a dramatic and colorful contrast to her gold hair. Lacy black braid edges the demure, round collar, flaring cuffs, and curved peplum. Gleaming pearl beads dot her diminutive braid-trimmed beret. Above, petal suede jersey is beautifully draped in Miss Maxwell's dinner gown of frosted magenta. Top, shimmering black crepe cocktail dress has a wide inset of nude souffle forming an effective heart-shaped decolletage.



Susan and Jess Barker capture the fun they had on their courtship dates. Read their marriage story on page 24.

## Gossip by Weston East

## Candid by Gene Lester



An event for fans' favorite pin-up boy, Van Johnson, was his first appearance on radio with Gracie Allen and George Burns.



**L**ANA TURNER, indulging in a round of the night spots with Peter Lawford, found herself sitting between her two ex-husbands. Not at the same table, of course. That would be TOO cozy. At a table on one side of her sat Steve Crane with Dolores Moran. On the other side sat Artie Shaw, alone. Was Lana embarrassed? Not so you could notice it.

**T**HE LAST place anyone would expect to see a great big he-man movie star is a tea room. And especially the one in the swank Bullock's-Wilshire where smart young matrons do most of their shopping. In walked Van Johnson one day. Wearing a bright plaid cowboy shirt, too! The whole place practically fell apart, which gives you a rough idea of the big blond boy's popularity.

**T**HAT AUTOMOBILE accident in Florida cheated Bill Eythe out of playing opposite girl friend Anne Baxter in "Sunday Dinner for a Soldier." But ever since he recovered Bill has been haunting the set just the same. As a gag, director Lloyd Bacon told the doorman to keep Bill out—even if he had to use violence. Poor Bill, who is a friendly soul, was shocked speechless (for once) when he was intercepted. He caught on when the doorman winked his eye and said: "I'm supposed to keep you out. If you're stronger than I—can I help it?"

**W**HEN A BURGLAR called on Garbo, she escaped down a drain pipe and never returned to the house again. A real estate man showing the place to a prospective customer was startled to see a sign tacked to the spot where Greta made her escape. Some prankster had written: "Garbo slid here."

**E**RROL FLYNN'S welcome home party for Bruce Cabot was really outstanding. The ladies and gentlemen dressed. Dinner was served outside on tables surrounding the pool. Mother Nature supplied a full moon. There was an orchestra for dancing, champagne and pretty girls for as far as you could see them. Errol retired early and left the party in the capable hands of his guests.



Pvt. Mickey Rooney on furlough makes a date with his very best girl, his mother. Both are having a wonderful time.



# HERE'S HOLLYWOOD



The Sinatras, left, turn out for a big Hollywood premiere. Top, Lana Turner and her mother, being warmly greeted by Jack Oakie, make two charming dates for Peter Lawford. Lana, above, again with her mother, wears the new short evening dress with great success.





**C**HRISTOPHER PAUL LEWIS, whose mother is Loretta Young and father is Lieut. Col. Tom Lewis, arrived one day after his famous parents celebrated their fourth wedding anniversary. The proud father dashed over to their good friend Mrs. John Wayne (who is also the baby's godmother) and asked her to pick out something worthy of his new son. He handed her a check for \$150. Mrs. Wayne picked out a christening dress that Loretta expects to keep in her family for generations to come.

**R**EPORTED to be feuding, Dorothy Lamour and Betty Hutton decided to get back at the gossips. Every day they had lunch together, there was a large printed sign on their table. It read: "We enjoy fooding much more than feuding. Sorry." Signed: "Slugger Hutton" and "One-round Lamour."

**T**HAT EXCESSIVE weight Myrna Loy brought back to Hollywood has completely disappeared. She now weighs only 110 pounds and in all her career has never looked as beautiful. Agent Minna Wallis (sister of producer Hal) gave a party for Myrna. The star wore one of those new short dinner dresses, black crepe, sleeveless, backless, a huge bouquet of violets pinned on one shoulder strap. All this and Helmut Dantine as an escort too, on Myrna was mighty becoming.

**A** FEW DAYS before Bob Hope took off on an overseas entertaining tour, he sneaked on Bing Crosby's "Here Come the Waves" set. Unknown to Bing, Bob disguised himself as a Wave and played in a mob scene. Look closely and you'll see Bob winking at the camera!

**H**IS FIRST appearance opposite Deanna Durbin in "Christmas Holiday" launched Dean Harens with a bang. Fan letters pour in weekly by the hundreds. Universal has turned down three requests for loanouts from other major studios. In the romantic department, the former stage actor is dividing his time between Judy Garland and Jeanne Crain (that luscious lovely from 20th). All in the brief space of a year, too.





**S**PEAKING of June Allyson, one of the big stars on the MGM lot refers to her as "a female Mickey Rooney." There's no denying that June has plenty of pep and personality. (Dick Powell thinks so, too!) One day on the set when June was kind of hamming it up, a director turned to her and said. "Why don't you save it for the camera?" He said it kiddingly but June caught on. Another day and another lesson learned.

**T**HE USUALLY reserved Ronald Colman really took it big when his little daughter Juliet was born. Calling up his good friends, Mr. and Mrs. Herbert Marshall, Ronnie exclaimed: "I just want you to know I now have a *personal* pin-up girl!"

**W**HEN ROSALIND RUSSELL'S husband was promoted from Captain to the rank of a Major, Roz turned to the still man on the "Roughly Speaking" set and said: "The photograph of my husband on my dressing table shows him wearing bars. Couldn't you retouch them into oak leaves?"



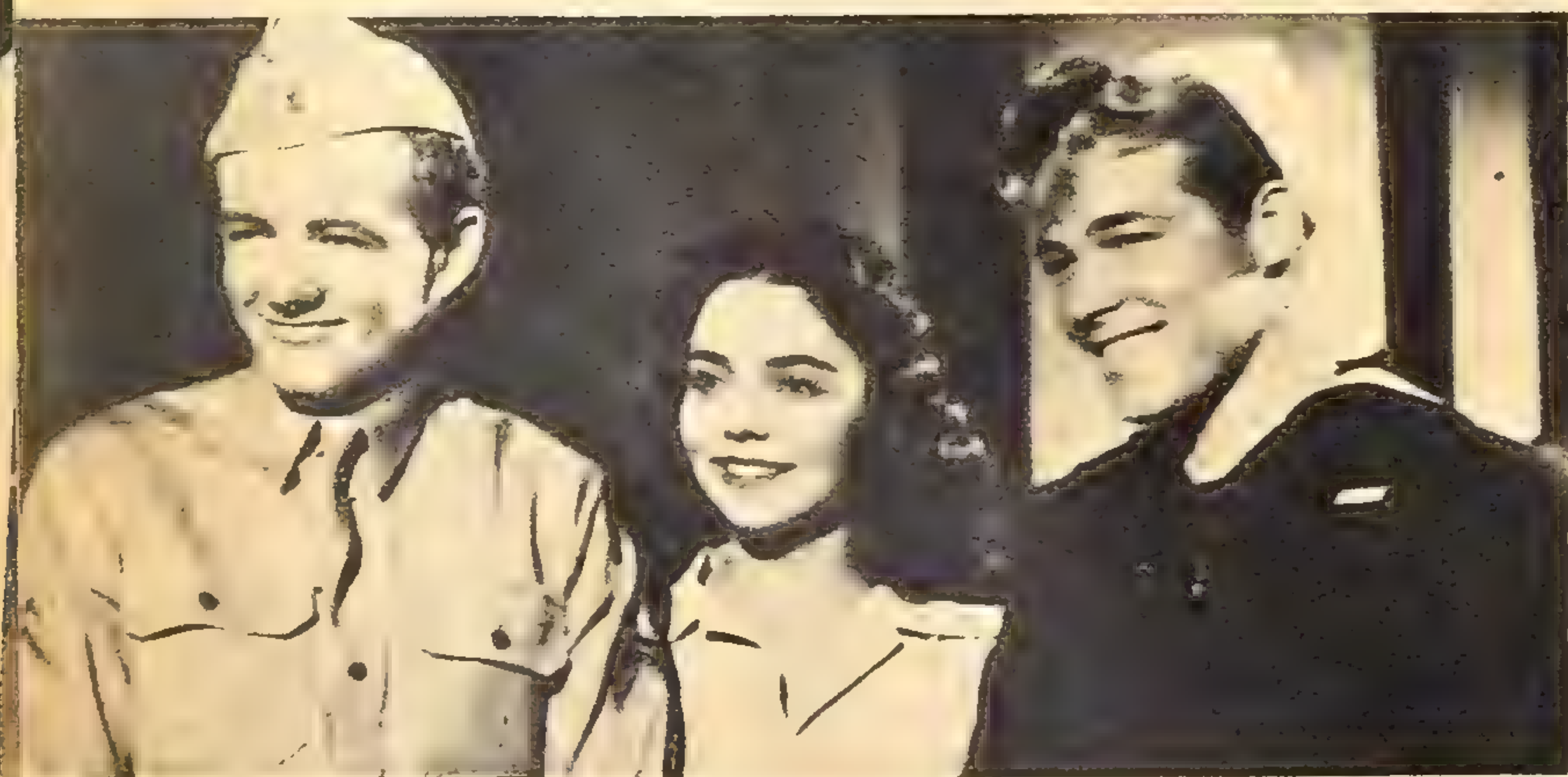
June Allyson and Dick Powell, top of opposite page, make a charming twosome at Ciro's. They met while making "Meet the People" for MGM. Reading from left, stars turn movie-goers at an important Hollywood premiere: Alan Ladd with the missus, Sue Carol; the Randolph Scotts; and radio's popular team, Burns and Allen.

Darryl Zanuck, top of page with his family, attends the opening of "Wilson," the picture which brings new laurels to the producer. Right, Jeanne Crain and Lon McCallister, who won the nation's heart with their performances in "Home in Indiana," also, turn movie-goers for the brilliant occasion. You'll be seeing Lon next in the Army Air Force picture, "Winged Victory."



# SCREENLAND SALUTES

"SINCE YOU WENT AWAY"



A galaxy of stars, headed by Claudette Colbert (top) and Jennifer Jones (center circle) have contributed a great deal of talent to make David O. Selznick's latest masterpiece a tenderly touching, sadly sentimental chronicle of the American home in wartime. Still more tears will be shed when movie fans discover that personable Guy Madison (above), who plays the sailor in the bowling sequence, is actually serving in the U. S. Navy and won't be seen again on the screen for the duration. At left, scenes of the Hilton family (Claudette Colbert, Mrs. Hilton; Jennifer Jones, Jane; and Shirley Temple, Brig) with Joseph Cotten, a family friend, Robert Walker, whose love for Jane ends tragically, and Guy Madison whose momentary meeting of the Hilton daughter gives him what he was looking for.



## ENGAGED TO WEST POINT CADET

*Mary Alice Maxwell  
of Columbus, Ohio  
fiancée of Cadet Robert Northrup Ives  
of the  
prominent Army family*



HER RING—a "miniature" of her fiancé's class ring, is set with a diamond and small rubies.



**BUY ANOTHER BOND**—Mary Alice has been active in every one of Uncle Sam's War Bond Drives. The soft-smooth look of her Pond's complexion proves a magnet to sales! Selling bonds is a war service many girls are proudly giving.

*She's Engaged!  
She's Lovely!  
She uses Pond's!*

She has a rare sculptured beauty—this auburn-haired girl with breath-taking eyes and a complexion smooth, cool and fine as alabaster.

Mary Alice is still another engaged girl with that delightful "Pond's look."

"I'm certainly keen about Pond's Cold Cream," she says. "It's so *exactly* right for me—and it leaves my face with such a clean smooth feeling."

She slips the soft, snowy cream over her face and throat and pats briskly to soften and release dirt and make-up. Tissues off.

She *rinses* with more Pond's Cold Cream—with little spiral whirls of her white-coated fingers—for *extra* cleansing—*extra* softening. Tissues off again.

**Give your face Pond's beauty care**, every night, every morning—for in-between clean-ups too! It's no accident so many more girls and women use Pond's than any other face cream at any price. Ask for the big luxury jar—it helps save glass. And, it's so pleasant to be able to dip the fingers of *both* your hands in this wide-topped Pond's jar.

*A few of the Pond's Society Beauties: Mrs. Alexander W. Biddle · Lady Kinross  
Mrs. Pierpont Morgan Hamilton · Mrs. Allan A. Ryan · Viscountess Milton.*





*In wartime as in peace*

A special process keeps

# KLEENEX

**luxuriously soft – dependably strong!**



*Your nose knows—  
there's only one  
KLEENEX*

In your own interest, remember—there is *only one Kleenex\** and no other tissue can give you the exclusive Kleenex advantages!

Because *only Kleenex* has the patented process which gives Kleenex its special softness . . . preserves the full strength you've come to depend on. And no other tissue gives you the one and only Serv-a-Tissue Box that *saves* as it serves up *just one* double tissue at a time.

That's why it's to your interest not to confuse Kleenex Tissues with any other brand. No other tissue is "just like Kleenex".

*In these days of shortages*

—we can't promise you all the Kleenex you want, at all times. But we do promise you this: *consistent with government regulations*, we'll keep your Kleenex the finest quality tissue that can be made!



**There is only one KLEENEX\***

\*Trade Mark Reg. U. S. Pat. Off.

**"Now That I'm 18!"**

Continued from page 51

to start out in pictures by being un-draped. Look at Joan Crawford, Ginger Rogers and others when they began in Hollywood. They haven't done so badly.

"During the time I was being used as an exponent of the cheesecake art, I always kept my eyes open to learn what I could about my business. I was glad I didn't get an important part in a big picture right off the bat because I instinctively felt that I wasn't ready. Now I feel I have prepared myself enough to make at least a creditable showing. Now I can say, 'I have a career.'"

So far Dolores sounded something like other young actresses. You know, "my career is my all." But then she became serious.

"As interested as I am in my career, however," she said, "I'm not going to let it be my whole life. If something happens and I find myself out of pictures, I'm not going to be terribly hurt. I refuse to be caught in the vortex that is Hollywood and be swirled about. I'll be on the outside looking in—learning what I can, doing my best, but holding on to my sense of values.

"And just how am I going to keep from being obsessed with a career? Simply by taking up as many outside interests as I possibly can. For one thing, I'm studying literature and philosophy with Dr. Robeson of UCLA. He comes to my home once a week and on Sundays and tutors me. I am very serious about acquiring a real education because I believe that it is one of the most important things in anyone's life.

"Then, too, I'm starting to take flying lessons. I want to get a pilot's license some day soon and after the war I want to own my own plane. As time goes on, I shall find other interests with which to occupy my time. I'll never be caught with nothing but a career on my mind."

This may sound like so much poppycock, but Dolores is very sincere in what she says. Just as she is sincere about her ideas of independence and how that will be reflected in her life.

"I have always claimed the right to freedom of action and opinion," Dolores remarked, her blue eyes sparkling. "To get me to change a decision is like trying to walk through a stone wall. To get me to tolerate dominance in any way, shape or form is impossible. I don't think this is a sign that I'm bull-headed. It's just that I like to be on my own. I guess I'm a natural born rebel against the word, *must*.

"I don't mean that I've never been willing to take advice from anyone. I have always sought such advice. But, at the same time, I expect to be able to weigh suggestions from others and then make my own decision. I've settled all of my problems in the same way. I've been the sole judge of my actions. I've made mistakes, yes—plenty of them. But I've learned from those mistakes. I'd prefer to have the right to be wrong rather than to be meek and never know what I wanted or where I was going."

Dolores' parents have recognized her



innate independence and have only disagreed with it on a few occasions. Once, she wanted to move out of their home in the valley. They wanted to stay. So Dolores simply went to a real estate agent, had him find her an apartment, signed the lease, and moved in. Her mother and father moved in with her shortly afterwards.

"My desire for independence doesn't make me want to leave my family and go out on my own," Dolores added quickly. "I don't think any girl has to take such a drastic step—unless she is being smothered to death by possessiveness. My home life is very pleasant. I love my parents. They have been wonderful to me, so understanding. So why should I leave?"

"Frankly, I believe they admire me for sticking to my beliefs even though at times I must have been a little confusing to them. At last I hope they know me well enough to realize that I would never purposely hurt them or refuse to be guided by them in matters of great importance."

Most young girls visualize independence in one way only: the right it gives them to make their own dates without official sanction. For a while, Dolores' parents wondered about her romantic interests, but they soon found that she was a pretty good judge of who was a gentleman and who went around barking at nights. Which brings up romance in the life of one Dolores Moran.

"I have never been one who has had a 'steady,'" Dolores commented, unaware that various and sundry hopeful males were eyeing her in the Green Room. "Oh, I had my infatuations—yes. Especially in high school. I was mad about the football hero at one time, for instance. He had such broad shoulders and he seemed such a superior sort of person to me. Whenever I'd see him, my knees would wobble. But at a dance one evening, he smugly remarked, 'I know how you feel about me and I think it's time we start going steady.' Suddenly, he lost all of his glamor. He was just another cocksure fellow. I transferred my affections soon after to the school's leading actor. But he copied too much of his dialogue from the plays he was in. These two experiences taught me to pull the reins on my heart and let my mind play the big part."

Speaking along biographical lines, Dolores is a native Californian, having been born in Stockton. She had always dreamed of being an actress and used to express her Duse visions by dressing up in her mother's gowns.

"I was a terrific movie fan in those days. I still am. I had several scrapbooks filled with pictures of such stars as Claudette Colbert, Jean Harlow, Ginger Rogers, and others. My sisters and I were always rivals as far as our scrapbooks were concerned. Whenever I saw a picture of Claudette Colbert, I'd yell out, 'Dibs on Claudette' before my sister had a chance to claim it. That 'Dibs' rang through the house constantly."

It was while Dolores was very young that she pulled a stunt that taught her she could stick to anything she made up her mind to—but one that almost cost her her life.



**Bonita Granville**  
Famous Hollywood Star says:

No toilet article is so important to a girl's peace of mind as a deodorant. And for my money, Arrid is by far the best deodorant. It's the tops! I use it regularly and recommend it highly to every man and woman.

*Bonita Granville*

## NEW...a CREAM DEODORANT

*which Safely helps*

## STOP under-arm PERSPIRATION

1. Does not irritate skin. Does not rot dresses and men's shirts.
2. Prevents under-arm odor. Helps stop perspiration safely.
3. A pure, white, antiseptic, stainless vanishing cream.
4. No waiting to dry. Can be used right after shaving.
5. Arrid has been awarded the Approval Seal of the American Institute of Laundering for being harmless to fabric. Use Arrid regularly.



**39¢** a jar  
(PLUS TAX)

(Also in 59¢ jars)

At any store which sells toilet goods

# ARRID

## THE LARGEST SELLING DEODORANT



## The woman who thinks she's a good wife



Tom is moody, strange. He seems to avoid Sue *deliberately*. Over and over, Sue seeks a clue. Tom was once proud of her looks, of the way she managed their home. That hasn't

changed. Why has *he* changed? Poor Sue. She doesn't dream that carelessness about feminine hygiene is the "one neglect" few husbands can forgive. *If only she knew about Lysol!* . . .

## The woman who knows she is!



Joan and Les are perfect marriage partners. Wise Joan, like so many modern wives, uses Lysol disinfectant for feminine hygiene. Her doctor told her it is an effective germ-killer that cleanses *thoroughly* and deodorizes. Yet

Lysol is so gentle, used in the douche, that it won't harm sensitive vaginal tissues . . . just follow easy directions. "So simple and inexpensive to use!" says Joan. Try Lysol for feminine hygiene.



### Check these facts with your Doctor

Lysol is Non-caustic—gentle and efficient in proper dilution. Contains no free alkali. It is *not* carbolic acid. **Effective**—a powerful germicide, active in the presence of organic matter (such as mucus, serum, etc.). **Spreading**—

Lysol solutions *spread* and thus virtually *search out germs* in deep crevices. **Economical**—small bottle makes almost 4 gallons of solution for the douche. **Cleanly odor**—Lysol deodorizes *completely*. No odor of its own remains after use. **Lasting**—keeps full strength, no matter how often it is uncorked.

For Feminine Hygiene use **Lysol**  
Disinfectant



For new **FREE** booklet (in plain wrapper) about Feminine Hygiene, send postcard or letter to Dept. A-44. Address: Lehn & Fink, 683 Fifth Avenue, New York 22, N. Y.

★ BUY WAR BONDS AND STAMPS ★

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"I was twelve at the time," Dolores said, tossing her flowing blonde hair over her shoulders. "I was about five feet six and weighed all of 115. Because my sister was inclined to be heavy, I was afraid I'd get fat. I decided, therefore, to reduce. I stopped eating all of the foods that ordinarily provide a child with the necessary nourishment. Finally, I went without food for so long that my stomach shrank. My parents couldn't get me to eat. Soon I became really ill. I went down to only eighty-five pounds. My parents rushed me to a doctor. He examined me and found I had a severe case of malnutrition. For weeks I was in the hospital and it seemed certain for a while that I'd die. I remember even now how much I suffered then.

"Yes, I learned by that foolish mistake that I could stick to my guns. But I also learned that it's wise to look before you leap. I try now to temper my impulses with reason."

The first two years of Dolores' high school career were full of glamor for her. She was the cheer leader, she participated in all activities, she was the girl of the campus. She also made her first appearance as an actress when she played a ghost girl of Scrooge's past in "A Christmas Carol." But her crowning glory was the day she won first prize in an oratorical contest. Her subject was "Democracy in a Changing World."

This was an even greater honor than winning first place in three beauty contests and being named the Queen of Butte County, California, in a festival. She preferred being a persuasive speaker to being adept at moulding herself becomingly into a bathing suit. The boys, however, were far more interested in her position as the top luscious lovely of the campus.

"I hated school after those first two years," Dolores said to me. "So anxious was I to graduate that I worked hard and graduated in three years instead of four."

When she was fifteen, Dame Fortune nodded to her. She was being escorted to a picnic in Sacramento one Sunday by an infatuated young man. He spent his time just staring at her. But so did another person. The latter who found her intriguing was Solly Baiano, talent scout from Warner Brothers Studio who was in Sacramento visiting a friend. After some maneuvering, Solly managed to introduce himself. He asked her if she would be interested in a screen career.

"I was too surprised to answer him at first," Dolores added. "I hesitated because I didn't think I was ready. Then I decided this was a good chance to learn. I'd either sink or swim."

"I'll never forget my first entrance on the Warner lot. I was sure I had to look glamorous, but my ideas of glamor were a bit mixed up. I had on a black velvet dress, very short; my lips were heavily rouged; I had spent hours getting each hair in place. I must have looked like something out of 'Stella Dallas.' When Mrs. Rosenstein, the drama coach, saw me, I sensed she was bowled over. Later, she showed me my mistakes in my appearance. I owe much to her."



## Susie Loves Jess!

Continued from page 25

dress—it's just your imagination.' When I stepped out on the Canteen stage and the boys started whistling I knew it wasn't just my imagination. I was so embarrassed I don't know how I ever got through my song. I don't remember anything except getting away as quickly as possible."

The following Friday night Susan, at the request of the Women's Press Club, signed autographs behind the Snack Bar, and when she was seized with writer's cramp, she went to the kitchen for a cup of coffee. And there Mr. Barker tracked her down. He was full of charm. "After the show," he suggested smoothly, "let's go out and have a sandwich."

Miss Hayward froze. "I do not go out with men I don't know," she said in \$5.50 opening night Theatre Guild tones.

"What do you take me for, a wolf, yet?" said Jess. "We met formally last Friday night when I introduced you to the Canteen audience. I distinctly recall saying that you were one of the most beautiful and talented of the younger actresses in Hollywood. So come now, Miss Bernhardt, relax."

Susan went to the Mocambo with him after the show that night. Then he took her home and tried to kiss her goodnight, as what man wouldn't. Susan slapped him. Right in the kisser. Then he called steadily three days to apologize, not that he was really sorry about the kiss, but Susan wouldn't come to the phone. To hell with her, he said after the 'steenth call, that's that.

"Well, who do you think showed up at the Canteen on Friday night to sign autographs? Hedy Lamarr and Irene Dunne and Judy Garland—and, of all people, Susan Hayward. Despite the fact that it was an MGM night, and Susan is under contract to Paramount. Susan just couldn't have been more pleasant. She said she was sorry she wore a ring when she slapped him, next time she'd remember to wear brass knuckles. They went to the Mocambo again.

During December and January (Jess kicked in with two big beautiful bottles of perfume for Christmas) they dated pretty regularly, dinner two nights a week, and always a sandwich somewhere after the Canteen show on Friday nights. Susan was making two pictures at the time, "The Hairy Ape" and "And Now Tomorrow," with Alan Ladd and Loretta Young, and Jess was making "Jam Session" at Columbia, where he is under contract. In February Susan's sister came out from the East with her baby, and Susan gave her her room in the small Hayward house and took an apartment at Peyton Hall. Jess was living at the Villa Carlotta, only a few spoons of gasoline away. Everybody was saying what a nice attractive young married couple they'd make—when the fights started in dead earnest. They fought about everything, books, pictures, friends, careers, and Susan being late. Jess is one of those very punctual-to-a-dot people, and Susan is one of those poor unfortunates who has

## Are You in the Know?



### How much should you tip?

- ☐ 10%
- ☐ A dime for each
- ☐ Fifty cents

### What is she doing?

- ☐ Slicing
- ☐ Dribbling
- ☐ Lobbing

While you cheer from the sidelines—your team's star is *dribbling* the ball. She's going places, but fast! And what's to keep you from going places—basketball games or wherever? Surely not "difficult" days! Not when the super safety and comfort of Kotex can be yours! You see, Kotex has a 4-ply safety center. It protects you in an *extra special way*. And the softness of Kotex has *staying-power*. Unlike other pads, it doesn't just "feel" soft at first touch, but actually *stays soft while wearing!* So why shouldn't a girl be carefree, more comfortable—with Kotex sanitary napkins?



### Which neckline flatters a l-o-n-g neck?

- ☐ V
- ☐ Deep Oval
- ☐ High

Poets write about "swanlike" necks—but never an ode to an ostrich! No need to emphasize your lovely long throat. Wear your necklines *high*, wide and handsome . . . round or square. "Choker" beads will flatter you, too. So will *personal daintiness*. Don't neglect it, on "those" days above all. Remember Quest Powder, the Kotex deodorant, was *made* for use on sanitary napkins. Quest removes all question of offending. It's the safe, unscented powder that keeps you assured—and sweet.



\*T. M. Reg. U. S. Pat. Off.

**More women choose KOTEX\***  
than all other napkins put together



ELYSE KNOX, FEATURED IN MONOGRAM'S  
 "A WAVE, A WAC AND A MARINE," A BILTMORE PRODUCTION



# Object Romance

## say Elyse Knox's Hands

INVITING, they are—such confiding soft hands.

"Possible for any girl," says Elyse Knox. "My hand care is so easy, but so 'special'."

Elyse uses Jergens Lotion. Loves the almost-professional care Jergens gives a girl's hands.

Your hands look neglected,

feel a little harsh? Jergens helps them to gracious smoothness with 2 ingredients many doctors prescribe for skin-beautifying. No annoying stickiness when you use Jergens Lotion. 10¢ to \$1.00 a bottle for this favorite hand care of the Stars. Just be sure and use Jergens Lotion.

Personal Hand Care  
 of the Stars;  
 they use  
 Jergens Lotion  
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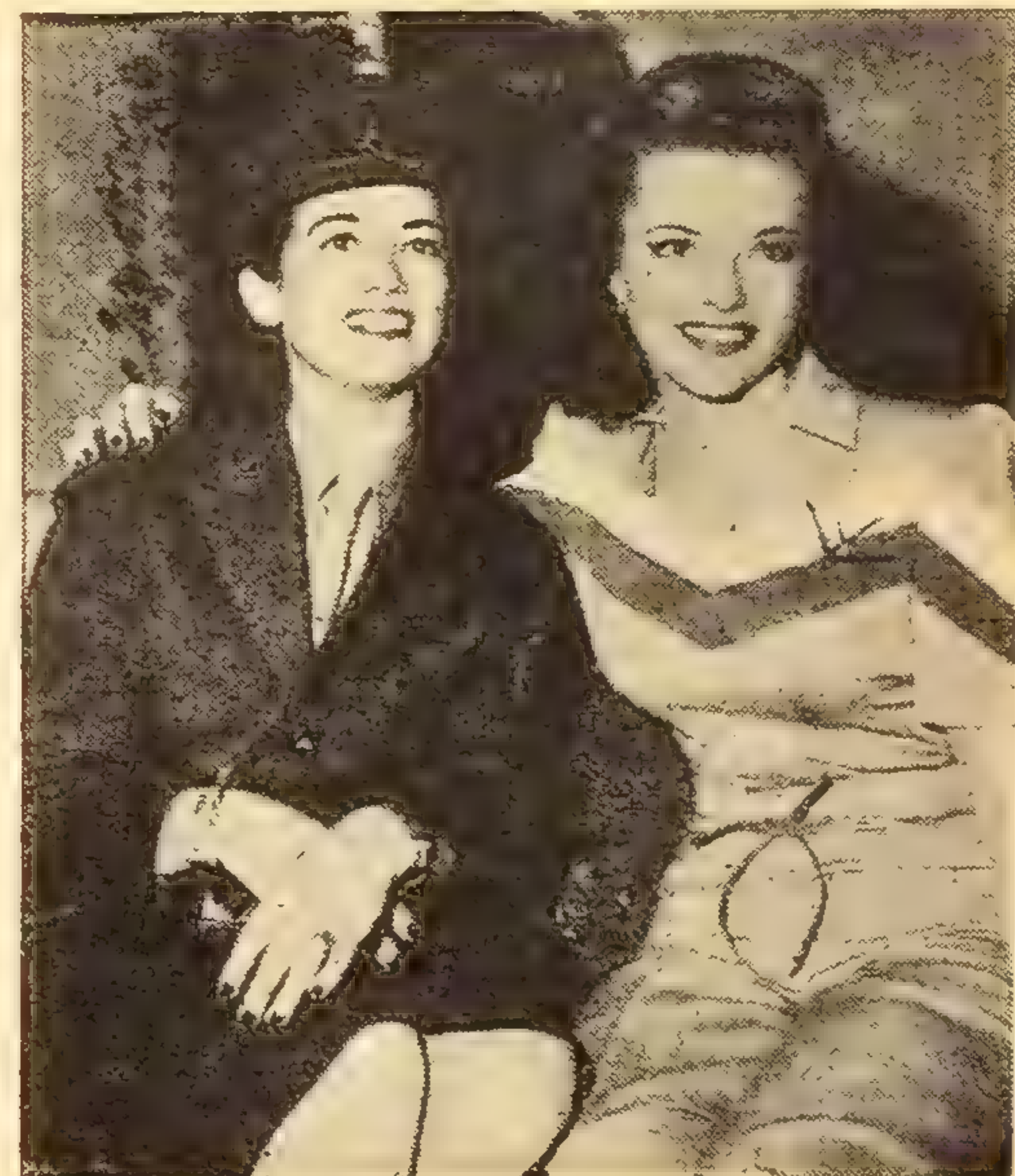


Jergens  
 Lotion  
 For Soft,  
 Adorable Hands

never been able to cope with time. After one of their better fights, Susan went off on an extended bond tour, and Jess drooped around town like a wet chicken. But her first Friday night in town, after she returned from the tour, Susan showed up at the Canteen, pretty and pert as ever. There followed a week of no arguments, and Jess got all full of love and asked her to marry him. Susan said she'd need time to make up her mind—and she'd let him know when she returned from a camp show tour with the Victory Committee. Well, anyway, the date was set for June first. But on May 31st they had a humdinger. My, my, it was really a beauty. Jess just happened to say casually that when they got married Susan could have a maid, of course, but that she was such a good cook that he wanted her to do the cooking. Susan was furious and said she'd have him know she was an artist, not a servant. The redhead from Brooklyn and the hot head from South Carolina made Vesuvius look like a sissy. Result, the marriage was called off, and they didn't speak again for three weeks.

Then they met casually, but not quite by accident on Jess' part, in Palm Springs during the month of July. And Jess pitched a bit of woo under the desert moon, and Susan melted, literally. Again they set the date, again they quarrelled, and again they called it off. Susan said she hoped she'd never see him again as long as she lived, and Jess said that went double for him. This time she did not show up at the Canteen. Jess called up all the Hollywood beauties and took them dancing.

And then a few days ago, just as Susan was coming out of Howard Greer's shop on Rodeo Drive in Beverly Hills, she ran right smack into Jess who was on his way to Romanoff's. For two people who so fervently hoped they'd never see each other again they acted rather strangely. They fell into each other's arms. Jess insisted that he drive her around Beverly for her shopping—and under the first big palm tree stopped the car and proposed. "The sun was shining through her hair," he said dreamily. "It was the most beautiful sight I have ever seen."



Vivian Blaine, a gal you'll be asking about after you see "Something for the Boys," poses with S/Sgt. Evelyn Bell of Women's Marine Corps.



"I never thought I'd marry an actor," said Susan, smiling fondly at her fiance, while I helped myself to a pastrami with mustard. "I always said I wouldn't. As a matter of fact, I never thought I'd marry a man with blond hair and blue eyes."

"Well," said Jess quickly, "that's not peroxide, I can assure you. You'll take blond hair and blue eyes and like it."

"The reason Jess and I love each other so much," said Susan, "is because we never know what the other is going to do next. Nothing is ever planned. Everything is a surprise."

"Isn't she wonderful," beamed Jess. "I never expect to change her, and I know she never expects to change me—what did you say, you beautiful redhead?"

But his beautiful redhead has just had an unhappy thought. "By the way," she asked, "am I the only redhead you ever went with?"

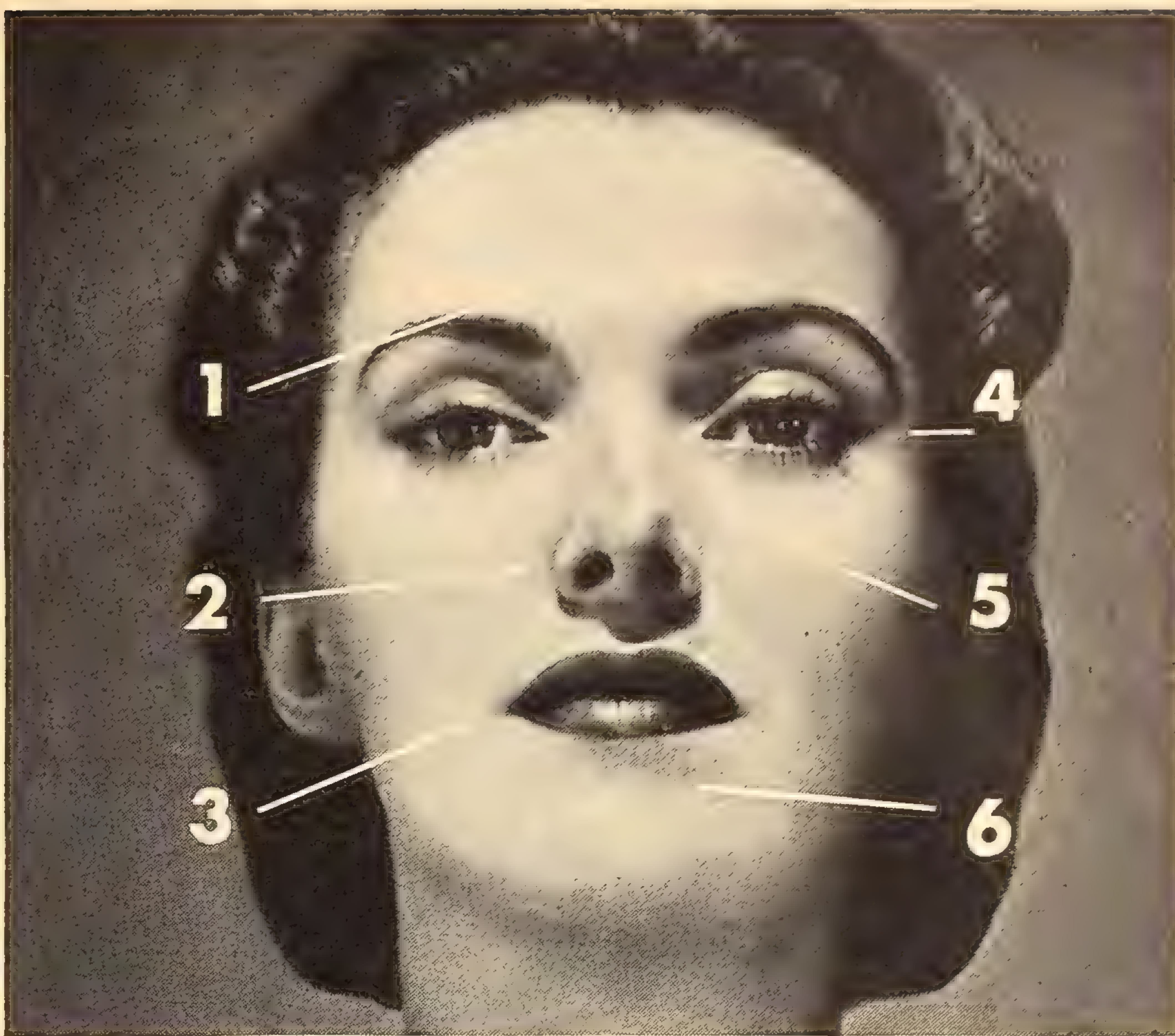
The question seemed to knock Mr. Barker slightly off center. "Um," he ummed, torn between truth and peace—"Well, I must say, Susan, you have picked a fine time to ask me a personal question."

Your correspondent beat it. I don't like bric-a-brac in my hair. But my worries were completely unfounded, I am delighted to report. Those two cocky young love birds, who mix cayenne with their ambrosia, were married the next day, right on schedule, at a very quiet and un-Hollywoodish church ceremony. Only a few close friends. No frou-frou. Susan cried during the service and her friends told her later she "gave a very bad reading." Edith Head designed her wedding dress, which was turquoise blue crepe with a bustle effect. She wore a matching blue hat and veil, and brown gloves and slippers. She carried a bouquet of white orchids and gardenias. After a small wedding reception at Susan's apartment they left for a honeymoon at Rancho Santa Fe.

The Barkers, I have a feeling, like the Battling Bogarts, will remain married a long time. They'll never bore each other. It will be a little wearing at times, and hard on the furniture, but never dull.



Henry Silverberg, bedecked with service ribbons, gets a break from 20th Century-Fox starlet, Vivian Blaine, wearing her patriotism proudly.



## Who else wants to say "Goodbye" to these 6 Face Powder Troubles?

**1**  
Does the face powder you use fail to give a smooth, even finish?

**2**  
Does the face powder you use fail to stay on?

**3**  
Does the face powder you use fail to stay fresh and fragrant?

**4**  
Does the face powder you use fail to hide little tired lines?

**5**  
Does the face powder you use fail to hide tiny freckles?

**6**  
Does the face powder you use fail to hide tiny blemishes?

### Women say this new-texture face powder makes their skin look smoother, years younger!

There's a thrilling *new-texture* face powder that helps end all these 6 "face powder troubles"!

It's Lady Esther Face Powder—and it's different because it's *made* differently! It isn't just mixed in the usual way—it's blown by *TWIN HURRICANES*. And this patented hurricane method of blending not only makes the texture much smoother and finer than ordinary powder—it makes the shades richer—it makes your skin look *younger*!

Lady Esther Face Powder goes on your skin like a film of beauty. It helps hide little lines and blemishes, even tiny freckles.

### Living Proof—In Your Own Mirror!

Just try Lady Esther Face Powder! Get the smallest size box, if you like—but *try it*! When you see how much softer, smoother and younger it makes your skin look—it's time enough to get the largest and most *economical* size. But for living proof in your own mirror that this is the most flattering face powder you have ever used, get the small-size box *today*!

**TUNE IN** Lady Esther "Screen Guild Players"  
Monday nights, CBS.



*Lady Esther*  
FACE POWDER





*Pond's "Lips" stay on ...*



*and on ...*



*and on!*



6 luscious shades ...

Try new "BEAU BAIT"  
round, full crimson-red!

Large Dreamflower case—49¢\*  
Green plastic trial size—10¢\*  
\*plus tax

**Pond's  
"LIPS"**

## Fifty Years a Queen

Continued from page 28

entered, and there she was, a woman such as one seldom meets in a lifetime. She was beautiful; not with the physical beauty of a movie starlet, but created out of something deeper and more moving, that shone like a light in her face. The men tried to get a grip on themselves. They were tough. They were hard-boiled. What was happening that they should be standing there staring like moon calfs? Then Ethel Barrymore spoke.

"I'm terribly sorry to have kept you waiting. I hope you will forgive me," and the magic voice whirled about their ears. The Barrymore charm was weaving its spell, and when the conference was over and the men rose to leave, they knew very well that they were lost. There was nothing surprising in that.

Then there was Ginger Rogers. It was the first day of shooting on "None But The Lonely Heart." Producer David Hempstead was on hand for the opening scene. Director-writer Clifford Odets stood ready to conduct Miss Barrymore from her portable dressing room to the set. And off to one side stood a girl in slacks and sport coat, with yellow hair streaming down her back and a shining, eager face.

The scene was a kitchen in the back of a second-hand furniture store, and the clothes Miss Barrymore wore were suitably old and shabby, and included a rusty black hat, topped with a huge bedraggled red rose. But they hadn't reckoned with the Barrymore flair for style. They had forgotten for the moment the elegant regal air her brother John could give the most disreputable fedora. Odets took a second look at the be-rosed hat and shook his head.

"I think," he said, "you'd better do without the hat. On you it looks like Lily Dache." Miss Barrymore was disappointed. "Leave it off until the later scenes," Odets reassured her. "By that time your character will be established and it won't give the same impression." So the hat came off, and Mr. Hempstead and Mr. Odets led Miss Barrymore onto the stage, truly like courtiers conducting a queen.

Someone pounced on the girl with the yellow hair with enthusiastic greeting. But the girl frowned and pressed her fingers to her lips, and kept on staring at the stage.

Ethel Barrymore said: "Ready?"

"Action," said Odets.

The cameras rolled. Miss Barrymore looked grim and not a little nervous. "Ernie," she called, "grub's on the table an' don't be all year about it or you'll have to fight the birds for it."

"Cut," said Odets. "That's it."

"It was all right, then?" asked Miss Barrymore.

"Why shouldn't it be all right?" said Odets.

"I thought I might be a bit rusty at picture acting after all these years," Miss Barrymore smiled.

The girl with the yellow hair gulped. Then she relaxed and waited for the next



shot. Miss Barrymore was starting for her dressing room when David Hempstead spied the girl in slacks standing in the shadows. He called to her and the girl looked nervous and startled.

"Miss Barrymore, may I present Ginger Rogers," he said.

After Ginger had stammered a few incoherent sentences, Ethel Barrymore asked about Jack Briggs and then continued to her dressing room. Ginger stood gazing after her, for all the world like a school girl worshipper, silenced and awed, at a stage entrance. And that wasn't surprising either.

It was Producer David Hempstead who was determined to have Ethel, and she was equally determined not to do the picture. So there was a justifiable expression of smugness on Mr. Hempstead's face that first morning of shooting.

"She told me I was crazy," he said. "but I had decided there was no actress but Ethel Barrymore who could play *Ma Mott*."

They received a very firm "No" when they first approached her. Why should she? She was touring in "The Corn Is Green," the greatest success of her entire career. Dates were scheduled for months ahead all over the country. Besides her other experience in pictures, playing in "Rasputin," had not made her exactly what you would call happy. But never let it be said that a determined producer will take "no" for an answer.

Off to Portland, Oregon, where she was playing, went a studio representative, with the completed script. In Hollywood sat Hempstead and Odets, hanging on to the one thought that it is a very difficult thing for an actor to turn down an outstanding part. Then came the answer. "As a matter of fact," Miss Barrymore replied, with the calm sureness of the years behind her, "I am the only one who could play *Ma Mott* the way she should be played. But" (As if a "But" would ever phase a pictured producer)—"It is not possible to disband the 'Corn Is Green' company, or to cancel the dates scheduled."

"We'll take care of that," was the gleeful answer. And take care of it, they did. The studio contracted to pay the actors in the company their regular salaries, and to pay the producer his anticipated profits while the show was closed.

"It all adds up to \$11,000 per week, but we got Miss Barrymore and so we still think it was a bargain," David Hempstead gloats. It isn't surprising.

"She's terrific!" breathed an electrician, perched behind a spotlight at the back of the set. "We were comparing notes about our kids in the service the other day. Funny thing," he added, "you see a great actress and then find out what she wants to talk about are her three children." He had a warm smile on his face. He'd made a new friend, who knew all the hopes and fears any parent with sons has these days.

"Lord, does she know boxing!" exclaimed Nate Slott, an assistant director. "She's seen and known 'em all personally." And he waited and watched for her to be free for a moment so he could ask her more questions about Gentleman Jim Corbett. While on the



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—"Romeo and Juliet," Shakespeare

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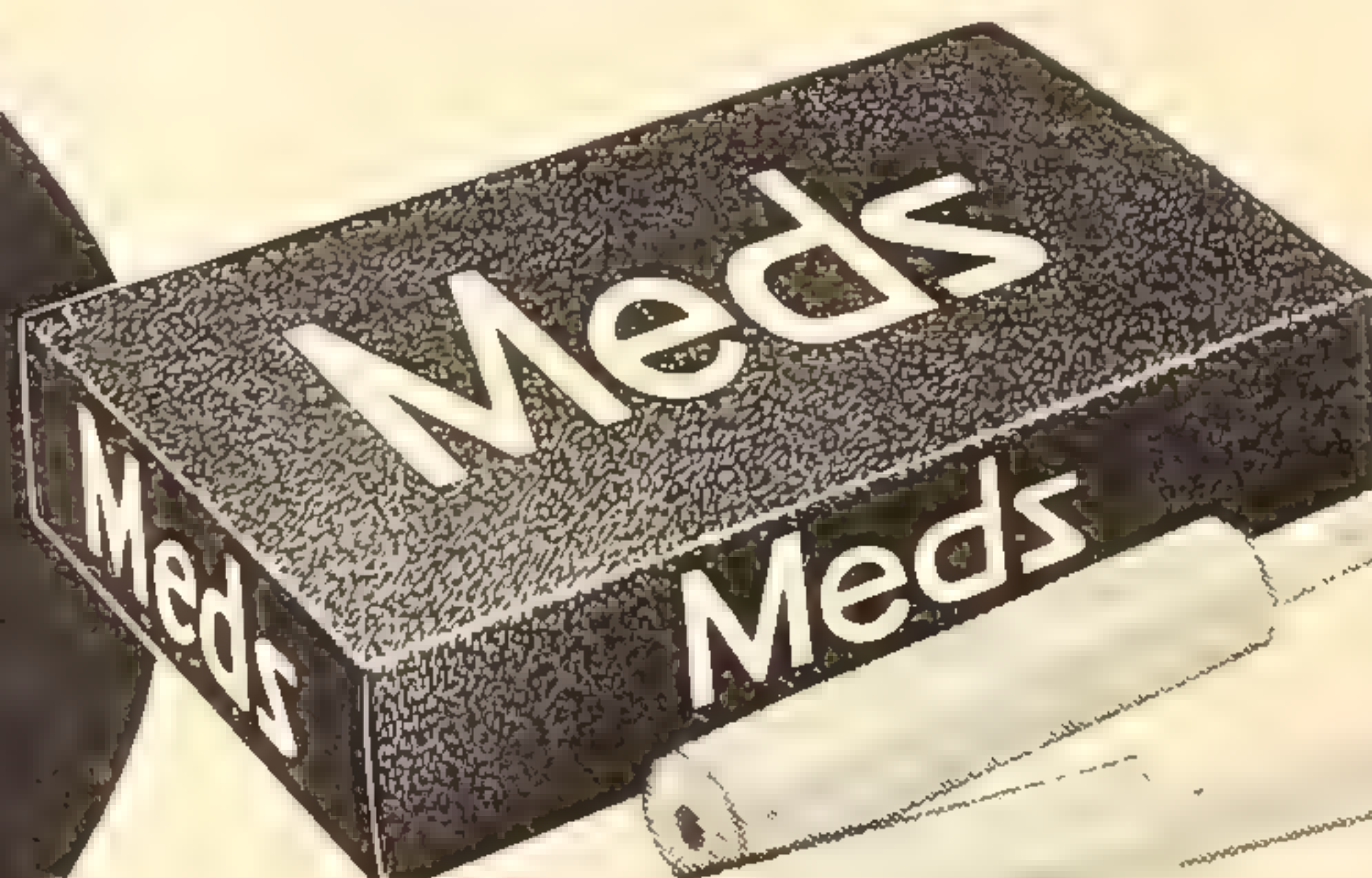
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set, Cary sighed, "What an actress!" and watched, completely entranced. And why not? The men from publicity could have told him. At sixty-five Ethel Barrymore could charm the birds off the trees. And it isn't surprising. She's been doing it for fifty years.

1894. That was the date. January 25, 1894, Ethel Barrymore made her debut at the Empire Theater in New York as *Julia* in "The Rivals." It was in the company of her grandmother, Mrs. Louisa Drew, and Ethel was fifteen. Lionel was painting, with no thoughts of acting at all, and John was still a child in school, but already getting into endless scrapes. Fifty years ago this year.

There followed several solid years of work. No sudden overnight success in those days. An actor had to learn his craft, even if he was a Barrymore. There was a brief fling in London, playing with Sir Henry Irving and William Gillette; being very social and meeting Winston Churchill who has been a life-long friend; being wildly and romantically engaged to actor Gerald du Maurier, who later would be the father of Daphne, author of "Rebecca." But then there was no marriage, and Ethel Barrymore came home to "Captain Jinks of the Horse Marines," and it was 1901.

"Captain Jinks" opened for its out-of-town tryout in Philadelphia and Ethel, in her first leading part, was stricken with nerves and convinced she was not good enough, the ever constant fear of a Barrymore. With their name, they had to be good—better than anyone else. The curtain rose in the old Walnut Street Theater. Ethel made her entrance. She opened her mouth to say her first line—and nothing came out. She tried again. Still no sound. She began to shake with panic. Suddenly a voice called down from the gallery. "Speak up, Ethel!" it said, "you're all right. The Drews and Barrymores are all good actors." Ethel heard, and in a brief second came the realization. She had the weight of tradition resting on her shoulders, but she also had the warmth and love that audiences had bestowed upon her family for years. Suddenly everything was all right. Her voice returned. The play went on. A few weeks later she stood on the sidewalk before the Empire Theater in New York, where "Captain Jinks" had opened. There were tears in her eyes as she saw her name in lights. "Ethel Barrymore In . . ." She was a star. She's been one ever since, in a constant progression of plays. "Alice Sit By The Fire," "Lady Frederick," "The Constant Wife," "Declassé," and "The Kingdom Of God," which opened the Ethel Barrymore Theater. There was marriage with Russell Colt, of the socialite Colt family, and retirement from the stage when she had her three children, Ethel, Samuel, and John Drew Colt. Then back into harness again, when the marriage didn't work out. There was the constant concern and worry and love for her brother John, to whom she was always more like a mother than sister. And there was music in her house in Mamaroneck, where she has lived for many years. For like her brothers who wanted to be paint-



ers, Ethel never wanted to be an actress at all, but a concert pianist. Economic stress interfered, but she still plays beautifully, and one of her greatest satisfactions has been to see her daughter Ethel follow a musical rather than acting career.

"She made her New York operatic debut a short time ago in 'Martha,'" Miss Barrymore tells you, and her eyes, that are so alive they make any others pale in comparison, burn with an enormous maternal pride.

There was "Rasputin" with Lionel and John, the only other picture she had made until "None But The Lonely Heart." Ask her why that picture was the only one for eleven long years, and she twinkles with amusement and says: "I've been busy." Pursue the subject further, and she says: "Doing that picture, 'Rasputin,' was the only way we all could get together and talk over old times. But," she continues, in case you'll misunderstand, "I'm enjoying this picture. It's so pleasant working with Cary Grant, who is so understanding, appreciative, and thoughtful."

Just the same, it's quite evident that Ethel Barrymore is not here to stay. There's "The Corn Is Green" tour to finish, and then a new play on Broadway, come the Fall. For the home of fifty years is not to be cast off lightly and the theater is, and always will be, home for Ethel Barrymore.

The fortieth anniversary of Ethel Barrymore's elevation to stardom was celebrated in 1941 by a mammoth radio broadcast in her honor. Helen Hayes, Louis B. Mayer, Alexander Woolcott, and Jack and Lionel were among the great friends who spoke to commemorate the day. Finally, as the last one on the thrilling program, Ethel herself spoke. There were tears in her voice, as she said:

"If my years are to be lined up and counted off, I can think of no pleasanter way for it to happen. I have been used, for so long, to shuffling time back and forth in my make-up box, that actual time has lost its meaning. Thank you all for this treasure you have stored for me in my particular heaven. That's all there is, there isn't any more."



Sonny Tufts doesn't need to sing to sub for Crosby while Bing's on USO tour. Ginny Simms nicely assists with radio vocalizing.



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## "I've Broken All the Rules in the Book!"

Continued from page 31

had started 'Sullivan's Travels,' in which they had given me the starring rôle. There were plenty of fireworks when I admitted it, too, but fate protected me in the clinches and they let me stay in the picture. This was quite unusual, you know, because Elaine, my daughter, was born only one month after 'Sullivan's Travels' was completed."

Meanwhile, during the period when Veronica was supposed to be balling up her career with marriage and motherhood, she was nevertheless making the experts look silly. Her peek-a-boo bob had become the rage of the country, and fan mail addressed to her was arriving in bales. Nor did it cease when the knowledge of "career killing" events in her private life reached the public.

Anyway, Veronica had had her baby and life was wonderful. Her marriage hit an occasional cross current but other compensations kept her and John on the course. Her career was also flourishing, moving through such pictures as "This Gun For Hire," "The Glass Key," and "I Married A Witch." Between her labors before the camera and after John had been transferred from the Los Angeles area by the Army, she went to Seattle and took a cottage where she and Elaine could be with him at his new post. During this period Veronica again transgressed from the ways of career girls, announcing she was going to have another baby. But misfortune struck this time and she almost lost her own life along with the premature infant.

This latter event, more than anything that had gone before, seems to have added maturity to the little Lake girl's make-up, but it didn't change her general pattern of behavior one iota. Her next grand slam was played on June 23, 1943, when she admitted that she and Detlie had agreed to go separate ways.

It is considered career suicide for a glamor girl to divorce her husband during wartime, but Veronica calmly said: "Why be a hypocrite about it? John and I have concluded that we can't go on and we both think it best to end our marriage now." So that was that, but it didn't alter her status with the people who buy tickets at the box office.

Just as Veronica had always seemed intent on breaking the set rules for getting ahead in her career, so the fates seemed equally determined to steer her on to bigger and better breaks. You may ascribe it to anything you wish, but the seemingly little accidental things that happened to her by way of pushing her toward the top always occurred at just the right time. When you piece together the events that led to her stardom you get something resembling a crazy-quilt pattern, only they seem to have been correlated all along.

Take, for example, the thing that happened when she was attending Bliss Hayden Drama school in 1940. "They kept giving me rôles that called for sweetness and light," Veronica told me, "but one day a bad girl part came along



and I practically demanded it. When they still insisted I was the ingénue type I got mad. I worked on that part all by myself, and although I didn't get to do it at Bliss Hayden, I handled it all right three months later in 'Wings.' It was the same type of rôle and I was certainly glad that I had gotten mad enough to learn how to do it while I was still only preparing for the screen. It boils down to the fact that I'm the type of girl who can't be challenged.

"And then, there was the matter of my test that got me the rôle in 'Wings.' Freddie Wilcox, the test director at MGM, had tried to impress his studio bosses with it but they pooh-poohed him. Freddie had done all he could do, and I doubt if he ever expected much to happen when he turned the test over to the William Morris agency and asked them to see if they could find something for me.

"But it happened that an agent from the Morris office walked into Arthur Hornblow's office when he was just about frantic trying to find that bad, little girl for 'Wings.' He had tested all kinds of established actresses and no one was more surprised than I when he called for me.

"I was so disinterested that I didn't even dress up for the interview, but he apparently saw something in me and ordered another test. Then that other important thing happened. I had had my hair washed just before the test and it kept falling over my right eye. I was sure this had spoiled things for me, that the test wouldn't be right, but the hair gag gave Mr. Hornblow just the touch he wanted. I was in."

The accident of the hair was quickly accentuated a short time later when the Paramount studio publicity department saw exploitation value in the way Veronica's tresses hung down and had an extensive picture layout shot. Public reaction from these still photos was nothing short of sensational, and the boys at Paramount knew they really had something. It was time for Constance Kean, born Constance Ockelman of a sea-going Brooklyn father, to shed her last chrysalis and emerge as Veronica Lake, the actress. But the story about Veronica's family and her change of names is an old one and we will not go into it here. This is at about the point where we should view a close-up of Veronica Lake as she has developed in Hollywood.

But about that life story, Veronica admits that she is given to fabricating colorful little stories about herself. "You can put that down to imagination," she told me. "I just dream up things sometimes and I suppose that is a necessary faculty for a person in my line of work to have. More than one person who should know has told me that I should be a writer. I don't know, maybe I could be, I don't even pretend to be an actress. I have never studied enough dramatics to know much about acting. I just go before the camera and try to do what is right.

"I read a part and let it go at that. Then I try to fall into the rôle as I go along. I alway try to make the character become me, basically, and depend upon the variety of moods demanded of



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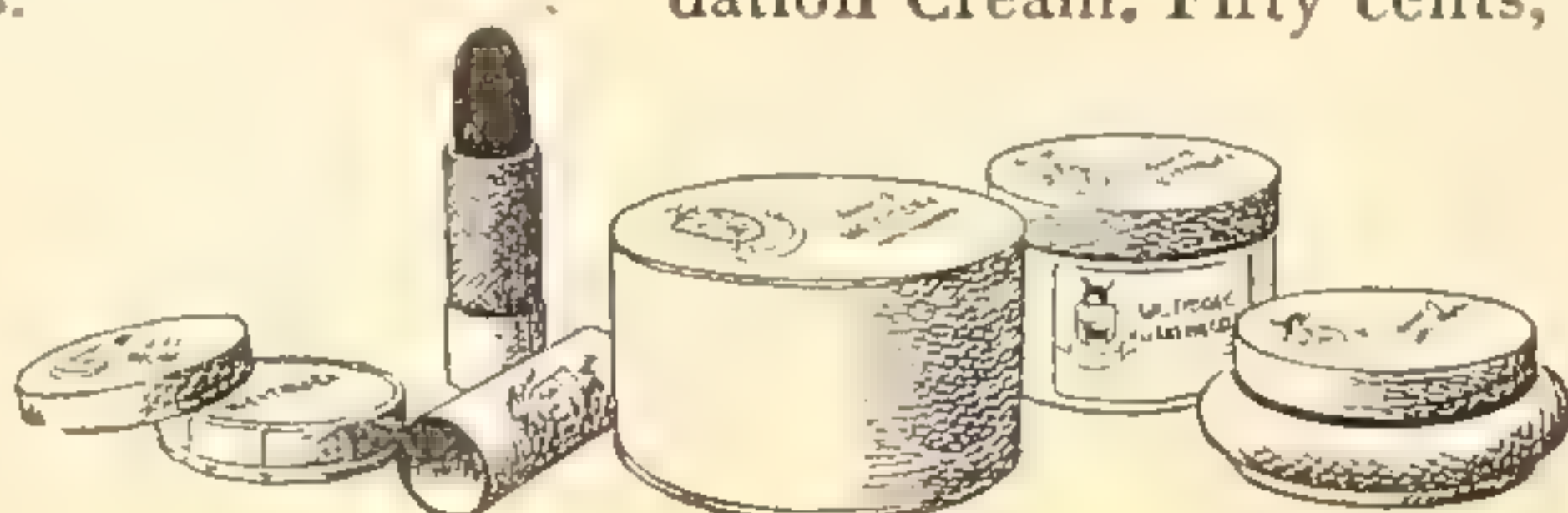
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each separate rôle to make one characterization stand out from the others."

However she does it, Veronica has picked up the reputation for being temperamental. But she explains this by the mere fact that she is herself and that any individualist is on the receiving end of that charge sooner or later. There is one story she told me, however, that will serve better than anything to show why she is, as she puts it, occasionally "misunderstood."

"The reason why I'm sometimes considered rather cold and indifferent to the feelings of others," she went on, giving me the story, "is because I have deliberately built a wall around myself to keep from being hurt. I did this following one particular incident that occurred only three months after my marriage. It hurt me more than anything that has ever happened to me."

"It was the Christmas of 1940, and I had gone to great lengths to make it a happy celebration. I had invited both mine and John's family over to my house for a big Christmas dinner, and just as we were getting ready to sit down to eat I snapped on the radio to get some music. And at that moment, as if timed to a split second, a radio commentator blurted out that I was the girl in Arthur Hornblow's life. You can imagine how horrible this accusation was, and right before my husband and our assembled families. I decided after that to protect myself by that wall. It hurt me terribly, but I made up my mind never to let anyone know I was hurt again."

Veronica admits, though, that she does make mistakes. "We all do," she said, "but as the saying goes, that's why they put erasers on pencils. The trouble with me probably is that no one has ever bawled me out for my mistakes. They seem to be afraid to, and yet I'm the type of person who would take a good dressing-down if I felt I deserved it. And, on the other hand, I really never light into anyone and blow off steam in a personal way. I merely go along in my own, seemingly indifferent way, watching things happen."

"That's the way it should be, I have found. Believe me, I know that no one should ever try to plan too much. Life is headstrong. It pushes ahead no matter how hard you may try to regulate it. It falls into a general pattern that is mostly beyond our control. At best we can only try to resist unhappiness when it seems to be crowding in on us. And yet, with all this, I believe there is no such thing as failure. But why should I, after the things that have happened to me?"

Speaking of Veronica's so-called attitude of indifference, she doesn't seem to have the slightest concept of time. She does not miss appointments by minutes but by hours, a fact well known by her studio. If she walked into Paramount for a wardrobe fitting on time, Edith Head, the designer, would fall over in a faint. The same goes for all other department heads who do business with her. One department head once told me that he expects Veronica for an appointment when she walks into his office, and not one minute before.

Veronica herself offers no particular



explanation as to why she seems to gather more momentum in her career as she goes along, despite her sometimes erratic behavior. Her life is just a fluke, as she pointed out during the opening minutes of our interview. But there is one incredible incident that happened to her, which I would like to relate by way of proving that she may have something in assuming that she has a charmed life.

"This happened in 1940," she told me, "shortly after John and I were married. I took a sudden notion I wanted to see him, but he was on location near Gallup, New Mexico. I didn't let that stop me, though. I picked up right in the middle of 'Wings,' my first picture, mind you, and without saying a word to the studio started out in my car for Gallup. On the way there, out on a lonely desert ridge, I started running into bad weather—severe cold and plenty of ice. I don't know what made me do it but suddenly I stopped the car and turned off the ignition. And at that moment the machine slid from the highway and started rolling over and over into a deep gully beside the road. I didn't get a scratch and was able to climb back to the highway and hitch a ride into Gallup. Later, I learned that seven people had been killed at that very point on the ridge the same day."

It was while in Gallup on this trip that Veronica met Rita Beery, wife of Wally Beery, who has since become her best friend. Veronica and her daughter have lived with Mrs. Beery since she parted from Detlie. She says she will not even attempt to have another home of her own until after the war. She will have one then primarily because of three-year-old Elaine, whom she adores. "But I don't want my child to lead too sheltered a life," she told me. "I want her to learn about life for herself because I believe we learn best from our mistakes. When a child is too sheltered it doesn't even have the chance to try to make decisions of its own."

As for the future, Veronica is firmly intent on getting married again and having more children. Being a colorful, unpredictable person she can only keep her fingers crossed and hope that success will crown her next venture as a house frau. Now that she has completed "Bring On The Girls" for Paramount, in which she is co-starred with Eddie Bracken, Sonny Tufts, and Marjorie Reynolds, she leads a quiet, leisurely life, dating director Andre de Toth very often, but apparently steering clear of any serious attachment for the time being. At the same time, no one who knows her would be surprised to read in the next edition that she had eloped again. She hopes to make a tour of overseas bases to entertain servicemen during the coming months, and she would also like to become a nurse's aide with the Red Cross.

These pursuits would be a fitting change of pace for a girl who has experienced such a hectic life for the past four years. "After all," she concluded, "I'm only twenty-one, the age when most girls are just getting out of school. But I've lived a full lifetime. I have known marriage, motherhood, and success in a career. I could hardly feel cheated if I died tomorrow!"

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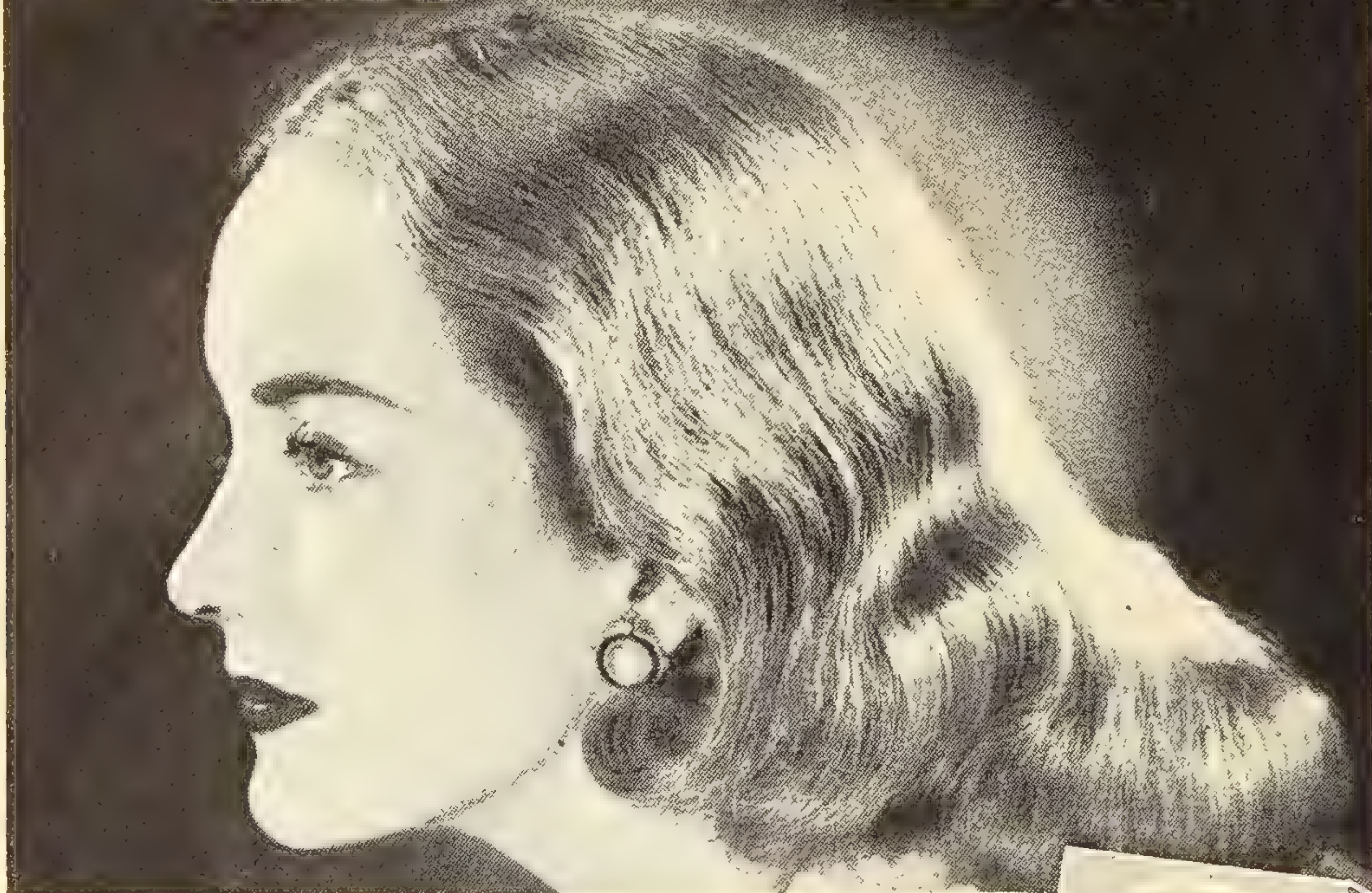
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## "C.B." Celebrates

Continued from page 35

in a brokerage agency, got the job. Young DeMille started West immediately to start shooting a flicker version of "The Squaw Man." He hired half a barn (horses lived in the other half) in a pretty orange-scented suburb of Los Angeles, called Hollywood. "The Squaw Man" was made in twenty-eight days and cost \$25,450. It grossed \$400,000. DeMille has been in the groove ever since.

Many are the stories told about DeMille and his early days in the movie industry. The former twenty-bucks-a-week assistant pulled many a fast one that quickly made him the envy of his slow-witted competitors. For instance, while he was shooting "The Warrens Of Virginia," he decided to experiment with lighting. Instead of flooding the actors' faces as was the custom then, he decided to leave half their faces in shadow. But when he sent the film to New York he promptly got an irate wire from Goldwyn saying that the film buyers said that, inasmuch as only half the actors' faces were visible, they would pay only half the usual price for the

picture. DeMille hastily wired back, "Not my fault if you and your half-witted buyers don't recognize Rembrandt lighting when you see it." Back came a wire from Goldwyn, "Rembrandt lighting, eh? I'll make these buyers pay double." They paid double, and have done so on DeMille pictures many times.

DeMille today is the highest paid director in the industry. And as the producer of the Radio Theater he is also one of the highest paid radio performer, on the air. This Fall he also celebrates his ten years in radio. Ten years ago when the Lux people decided to move their hour-long program to Hollywood they realized that they needed a producer who not only knew his drama from "oh" to "ah," but one who had a radio personality besides. DeMille was their man. A born showman, he took to the air like the well-known duck to the aqua. "Think of it," he says enthusiastically of radio, "half of a nation opening its doors to you, and letting you come right into their homes. Think of being able to say hello to fifty million people!"

With DeMille, those Monday nights when the soap program goes on the air are nothing short of sacred. Nothing can keep him away from his broadcasts. He loves this intimate contact with the people who have loved his pictures and made him the big shot in the industry he is today. He never lets them down. He gives them a good show. Once when the "heavy dew" in California tricked the Chamber of Commerce and turned into an old-fashioned flood that swept bridges away, DeMille, who had been week-ending at his luxurious Paradise Ranch, threw a saddle on one of his horses and trotted into town, somewhat the worse for the storm, but there in person. Another time, when he broke his leg he had the ambulance pick him up at home, and, while the photographers stood by, deliver him to the Radio Theater, where he was carried to the mike on a stretcher.

The first Radio Theater broadcast from Hollywood (June 1, 1936) was "The Legionnaire And The Lady," co-starring Marlene Dietrich and Clark Gable. DeMille quickly discovered that agents were just as nice to have around as a basket of cobras. And there was something about the ether that really brought out the hambo in the actors. The first show was a radio version of Dietrich's "Morocco," in which she had played on the screen with Gary Cooper. Gable's agent insisted that the title be changed. DeMille suggested "The Legionnaire And The Lady," and the agent was pleased—not only had he gotten his client a new title, which would in no way be connected with Cooper, but he had also gotten him top billing over Dietrich. DeMille expected fireworks from Marlene's corner, but she only smiled. In the picture Marlene had sung a song and she was all for singing it on the air. But Gable's agent protested. Gable had no song. "If Dietrich sings, Gable walks out," he snapped. DeMille was about to tear out his hair, when he saw Marlene smile again. He had a feeling that she had everything under control. And he knew so when he saw her winking quietly at Lou Silvers, musical director of the program. They finished the show, with a few minutes to spare. Gable said "Good night" and walked away. Marlene sang.

From then on DeMille knew that life would never be dull on Mondays. But he was always one who could take hysterics and ham right in his stride—and by some miracle or other actors and things always got straightened out a few seconds before the show went on the air.

But even he had quite a jolt the evening Bette Davis, her face white as a sheet, dashed up to him just as Lou Silvers was raising his baton, and gasped, "I've just taken poison!" Seems that Bette had sent an attendant out to the drugstore for some spirits of ammonia to settle her nerves, and after she had swallowed a goodly bit of it discovered that it was kitchen ammonia. But she lived.

Confusion reigned the night that Bob Hope turned two pages of his script and threw himself off, not to mention the three actors doing the scene with him. Nothing was making any sense but the



audience seemed to be enjoying it immensely, so Bob shrugged his shoulders, tossed his script on the floor, and ad-libbed the rest of the sequence.

One well-known star, who appears occasionally on the Radio Theater, is troubled with failing eyesight. At times he loses his sight completely. One night, in the middle of a scene, his sight began to fail and, not being able to see perfectly, he kept right on reading after his own lines were finished. He not only read the lines of another actor who was in the scene but the typed instructions as well. It may have been his beautiful reading of the instructions to "fade away from mike," etc., but no one in the audience seemed to notice the mistake. And no one wrote a letter. But the next time he went on the air he suggested that it might be well for him to memorize his lines. DeMille agreed that it was a good idea. They'd all live longer.

Seven-year-old Margaret O'Brien and Akim Tamiroff, however, are the only stars who ever memorized an entire script for a Lux broadcast. Margaret memorized the script of "Lost Angel" because she couldn't read well enough to handle a script and a microphone at the same time. Akim Tamiroff memorized the entire script of "Captain Applejack" for his first appearance on the air. When DeMille told him afterwards that it had not been necessary, he said, "But I thought it was like the theater."

One of the many times DeMille has found himself aging twenty years in twenty seconds was one of the times Don Ameche appeared on the program. Don is a practical joker. One of his favorite radio gags for years has been to step up to the mike before they go on the air, and move his mouth without making a sound. This is supposed to drive the radio engineer nuts because he thinks something is wrong with the sound. Most of them are wise to Don by now. But one night there was a new engineer in the sound booth, a young fellow who had never encountered gag-loving actors before. When he saw Don talking away a mile a minute and no sound coming forth, the poor guy went into a complete panic. With perspiration running down his forehead he desperately began to twist knobs and pull cords, until he almost ruined the sound board. Undoubtedly he will go to his grave disliking actors.

Alan Ladd claims that the most thrilling moment of his life happened at a Radio Theater broadcast about a year ago. At the end of the program DeMille stepped up to the mike and said, "And tomorrow it will be Private Alan Ladd, United States Army Air Corps." While the audience cheered, Lou Silvers struck up the "Star Spangled Banner."

Jean Arthur is probably the most frightened actress who ever held a script with shaking hands. But when it came to knee-shaking she was given keen competition by such experienced actresses as Joan Crawford and Irene Dunne. High stools had to be provided for both the gals, they just couldn't tell when their legs might buckle under them with fright. Irene died a thousand deaths when in the middle of "The Magnificent Obsession" she dropped her script and



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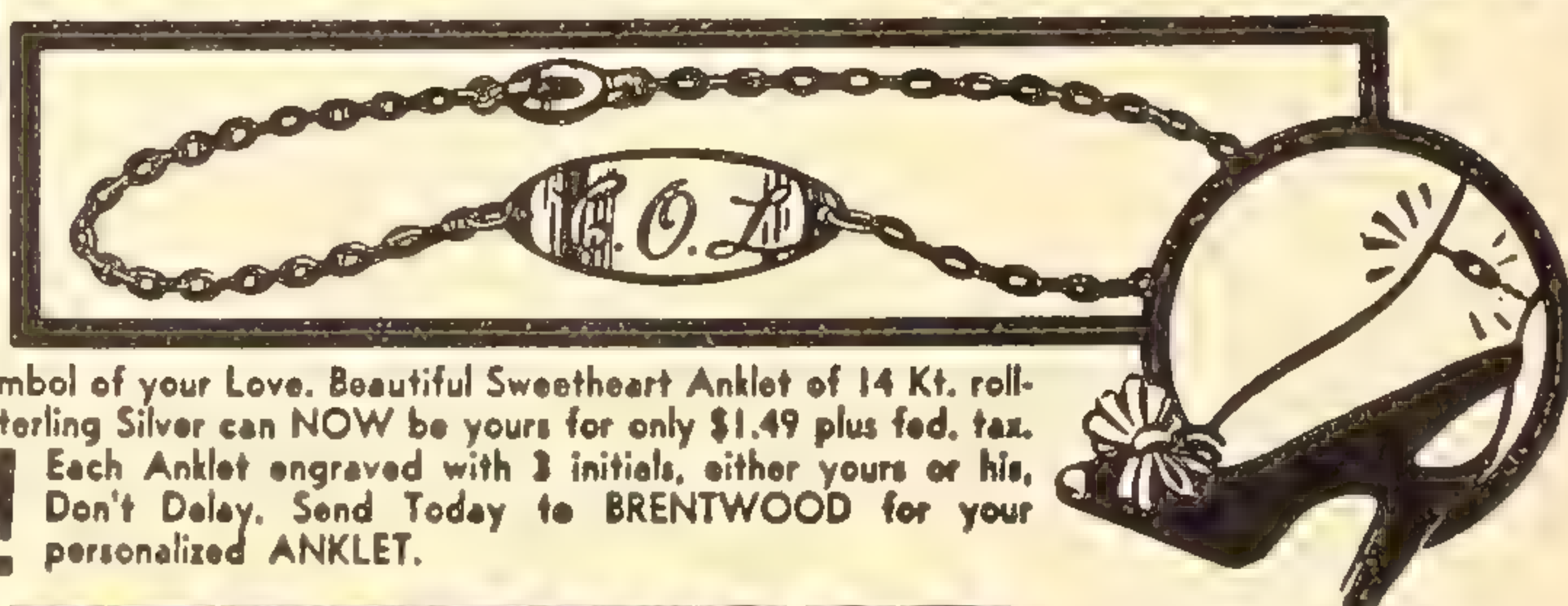
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watched with cold horror while it scattered itself on the floor. Fortunately one of the actors had presence enough of mind to share his script with her for the rest of the scene.

It isn't only the ladies, however, who get nervous before a mike. Several years ago Paul Muni, who was appearing in "Counsellor-at-law," became so nervous during the final rehearsal that even DeMille got worried about him. He called several of Muni's friends aside and said, "What do you do with Muni when he gets nervous like this?" "We get a violinist for him," one of them replied. "It soothes him." So DeMille hastily arranged with the violinist in the program orchestra to take Mr. Muni down to one of the dressing rooms and whip off a little Bach for him. Violins, stools, spirits of ammonia, it's all in the day's work.

From the very beginning of the Radio Theater broadcasts from Hollywood there have been more requests for Jeanette MacDonald and Nelson Eddy as a team than for any other combination of stars. When they played in June of this year, in "Naughty Marietta," it marked a reunion of the two after a long dry spell. Ardent fans jammed the theater, while hundreds of them crowded Vine Street waiting for Jeanette and Nelson to leave the theater. "Well, Nelson," Jeanette cracked as they pushed their way through, "maybe we should have made this a two weeks' engagement."

Just about every important star in Hollywood (with the exception of Garbo) has appeared at least once on the program, and many of them have returned as many as sixteen times. Actors and actresses who have appeared most are Barbara Stanwyck, Claudette Colbert, Loretta Young, George Brent, Fred MacMurray, Herbert Marshall, Edward Arnold and William Powell. Ronald Colman was the most difficult actor to induce to appear on a broadcast, but after he starred in "The Prisoner of Zenda" he suddenly took a liking to radio and has been on the Radio Theater nine times.

The biggest nights (with the exception of the MacDonald-Eddy appearances) in the Radio Theater have been when Jean Harlow and Robert Taylor did a radio version of "Madame Sans Gene," and when Alan Ladd, freshly and honorably discharged from the Army, appeared in "China" with Loretta Young. The bobby socks were out in full force. Strangely enough one of the largest crowds on Vine Street in front of the theater was when Roddy McDowall appeared in a broadcast of "My Friend Flicka."

DeMille, who is not the most patient man in the world at the studio, works painstakingly with his radio actors. He prides himself on having a program that runs smoothly, and with a minimum of that last minute confusion always found in a broadcasting station. He is still trying to figure out exactly what Orson Welles meant when he said to a friend, following a recent broadcast at the Radio Theater, "You know I was on the Lux show last week. It was just like playing a split week in St. Patrick's Cathedral."



## Education for a Home Girl

Continued from page 20

We were having tea in the wood panelled study where Gypsy does her writing, overlooking the courtyard which is surrounded on one side by a high white wall and on the other three by the twenty-six room house in New York's fashionable East Sixties which she bought last year over the protests of everyone who knew her, especially her lawyer.

"Even the plumbers ask me why I ever got roped into a deal like this," she sighed. "Whenever a pipe needs fixing it crumbles to dust in their hands. And the electricians have been trying to figure out the wiring so that we can use the interhouse telephone system when we want to get in touch with each other instead of screaming out of windows. It's like living in a jig-saw puzzle and I wonder if I shouldn't accept some of those grand offers I've had for it."

Her eyes were staring down into the flagged courtyard where Humphrey Bocat, a striped gentleman of the alley who had begun life under the Third Avenue El and who, in the way of cats, wasn't going to show he was unduly impressed by the fact that he now owned a house built by a Vanderbilt and had a celebrity like Gypsy Rose Lee working for him, lay casually stretched under a tree.

Sunshine filtered through the leaves of the tall tree and lingered on the ivy growing up the white brick wall. Less than a block away from the El and a noisy trolley line, the only sound was the water gushing from the fountain almost concealed by the rhododendrons and azalias growing around it.

It wasn't the twentieth century or New York at all, that courtyard. It belonged to another age and another world. And anyone looking at it knew why Gypsy had bought that house and knew just as surely that she'd never be able to bring herself to the point where she could sell it.

"I love houses," Gypsy gazed wistfully about her and if ever a superfluous remark was made, that was it.

Not only does she love houses, she loves everything that goes into a house, right down to the last eggbeater. Even the twenty-six room house in New York and the fourteen room one situated on top of a mountain overlooking the Hudson River aren't big enough to accommodate the things Gypsy has been accumulating ever since she's had the money to buy them.

"Ever since I can remember I've been fascinated by *things*. And I still am. There was that wonderful enamel thermos jug in a hotel room during the in-between period when I had come to the place where I could afford a room and bath. I'd never wanted anything so much as I did that jug. The waiter who brought up my breakfast must have been a mindreader. 'Miss Lee,' he said the morning I was checking out, 'we have a storeroom full of those thermos bottles because guests keep taking them.' And then before I had a chance to really choke on that gulp of hot coffee I'd taken trying to seem nonchalant, he went on quickly. 'I know how much you like

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it. But don't take the one you have. The cover is chipped. I'll bring you one with a good top.'

"I'll never forget how guilty I felt. But I still take that thermos with me whenever I travel and I've never gotten over the fascination of acquiring things one way or the other, either." She smiled. "Before, I used to have ash trays with Thompson's and Silver's on them. Now they say the Ritz and the Ambassador. Only the hotels have changed.

"When my sister June (June Havoc) and I were kids and mother took us trouping all over the country in our vaudeville act we used to carry a cretonne bedspread, a trunk cover, a coffee pot and a boudoir lamp shade with us and the minute we got to a hotel we started fixing our room to make it look homey. Later on, and before the war put a stop to such fripperies as traveling with forty-six trunks, I carried a set of dishes, paintings, a victrola and albums of records with me wherever I went. If my trailer had been big enough to carry a house, I'd have taken that, too.

"So it isn't any wonder that I've come to the place where I simply have to hold an auction. I knew I would when I realized that if I were going to have my own house in Hollywood I simply would have to get rid of one of the two in the East, and the country house seemed the logical choice. And there isn't a corner left in this one where I could squeeze in another thing.

"Getting ready for the auction, I came across things I hadn't seen in years. One was a collection of blue milk glass that I fell in love with all over again. But I was stern with myself and grimly began cataloging it. Then the next day I passed a little antique store and saw a piece of blue milk glass in the window. It would only be businesslike, I told myself, to see what blue glass is going for these days. So I went in and came out with three more pieces of it. The milk glass collection was on again."

There aren't many career women who find as much joy or as much time to devote to their homes as Gypsy. She's a meticulous housekeeper and her cooking is out of this world.

"I learned how to cook in speak-easies," Gypsy will say beamingly whenever a new guest goes into rhapsodies over a sauce. The ones who have been there before have repeated their appreciation so often they haven't any words left that are synonymous with marvelous. "That is, that's where I learned my best cooking. The run of the mill variety I taught myself, fixing little snacks in my room after the last show.

"You know," she went on with that engaging frankness of hers which is just one of the reasons her collection of friends is even bigger than her collection of antiques, "just a few years ago I lived in a twenty-eight dollar a month, four-flight walk-up, just a stone's throw away from here and I don't mean a taxi throw, either. It was a cold water flat without heat over on Fifty-seventh Street under the El and over a saloon where a skeet ball game went on all night making it almost impossible to sleep. But once you puffed up those



four flights and were inside you'd never guess you were in a Third Avenue tenement. Some of the nicest things I have picked up in those second-hand stores on Second and Third Avenue, before they went ritzy and called themselves antique shops, which were such a god-send to people like me who wanted to live the way they were accustomed to. I found my first piece of Gregory glass in one of them and I've been proud of myself ever since for loving it on sight, long before I ever knew it was a collector's item. I paid a quarter for it. I remember because a quarter was an awful lot of money in those days.

"Just a few months ago June got Humphrey Bocat over on Third Avenue, too. She paid a kid three dollars for him. He saw her coming and June didn't know Humphrey was the sort of cat people are delighted to give away. You see, we'd never had a cat.

"June and I have had to learn the hard way about things other people have known all their lives. Things like table manners and grammar and hanging your things in closets. I'd lived so many years in wardrobe trunks that even when a show I was in settled down for a run I'd still keep putting things in my trunk without it ever occurring to me that the bureau in my room was there to be used and the drawers weren't just ornaments.

"I can't tell you how I regret having had the sort of childhood I did, not being brought up in a regular family, not going to school or being taken to the dentist regularly. That's the reason I have these twenty-eight little tombstones in my mouth, otherwise known as caps, and had to pay two thousand dollars when I grew up.

"Most women know about linens and furniture instinctively. But it cost me thousands in mistakes before I really got to know about them. That old hard way again. Maybe that's the reason I've picked the infantry as my pet branch of the service—they have to go it the hard way, too."

She smiled that gay, infectious smile of hers which, with that lilt in her voice, would certainly dispel any notion anyone might have that she was indulging in any orgy of self-pity. If there's one thing that Lee gal has *not* collected it's a neurosis of any kind. There isn't even a glimmer of one in her makeup. No, Gypsy was being, she thought, just very practical and businesslike about the whole thing. And it was probably these traits which caused her to decide to return to Hollywood by way of Reno where she plans to file suit for divorce against Alexander Kirkland. But the big news about Gypsy is that she will have two important releases in January—not only the release of her picture, "Belle Of The Yukon," but a brand new baby, scheduled to arrive the first of the year.

But I wonder if, clear-thinking and down-to-earth and forthright as she is, it has ever occurred to her that there probably isn't a girl in the world who wouldn't be willing to trade her happy childhood plus all the advantages that came with it for the things Gypsy has gotten out of life, a sense of humor that

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Certainly, anyone who knows her and her joy in her home, would say it's the best education for a home girl in the world, never having had a home until you've grown up. Only I have a sneaking suspicion that to really make it work you'd have to be born a Gypsy Rose Lee.

## Bob Hope Tours Again

Continued from page 43

so they flew blind, but—and it was not rough until they got off Diamond Head. And if you don't think it was rough, how come the automatic pilot bailed out? And so they went even before they got on a stage.

In seven days the Hope show averaged four one-hour performances a day and tossed in several more when Hope found out that some of the smaller camps he was passing wanted him but were cut out because of the time element. His show had been rehearsed for an hour but at Schofield Barracks he stretched it out to nearly two hours when the soldiers would not let him leave.

Bob Hope not only played all of the bases and posts on the Island of Oahu, he made flying trips to Hawaii, Maui and Kauai to entertain troops on the other Hawaiian Islands. Following a swing of the Hawaiian circuit he left for a tour of the Central Pacific and Southwest Pacific battlefronts to play an even stiffer schedule than Bob has ever let himself in for. As Hope went down the line Jack Benny with Carole Landis and a troupe including Larry Adler were coming back up the jungle circuit. They had arrived together in Honolulu but had separated so as to give the servicemen two shows.

While thousands of men turned out for every Hope show it was at Schofield Barracks that the SRO sign had to go up six hours before he arrived. The big Army Post, a permanent establishment overseas and the Army's biggest peacetime post and even larger now, has a covered arena that can seat thousands normally.

But the arrival of Bob Hope & Co. was not normal. Scheduled to make his first of two appearances at 7:30 p.m., Bob arrived early to find out that the big Bowl had been filled to capacity by 5 p.m., and that several thousand soldiers had been in their seats since early in the afternoon.

The reception given Bob Hope and to Jack Benny in his one show in Oahu before shoving off should be ample proof to the Hollywood big names that they are wanted out in the Pacific. Moving pictures are wanted, of course, but there is nothing like live talent to really make battle-weary soldiers forget it all for a brief spell.



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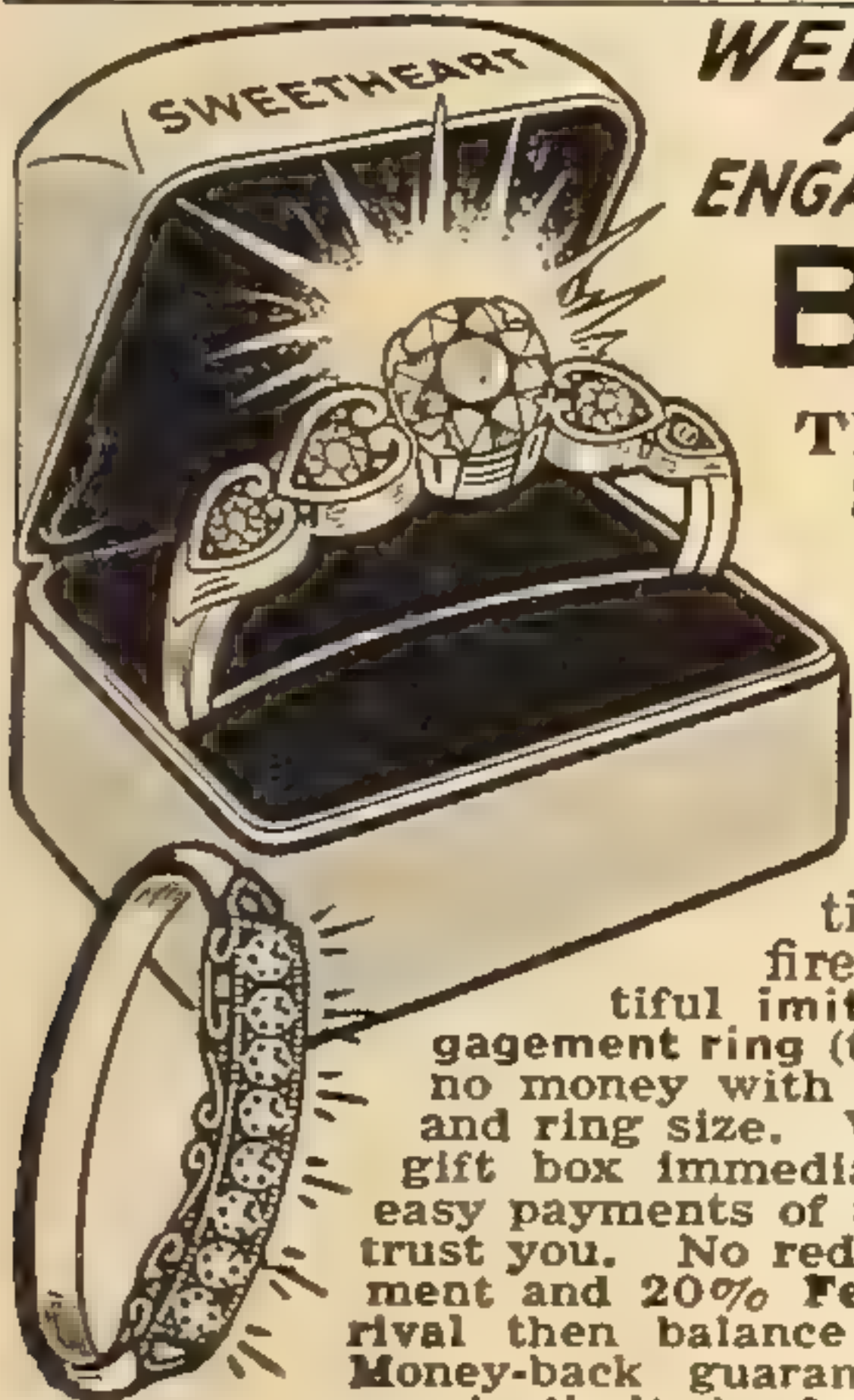
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## Just Call Me Jim

Continued from page 26

When James Henry Meador, known to film fans as James Craig, was notified he had been advanced to the position of sales promotion manager of a branch of General Motors at Houston, instead of going out on the town and throwing a whing-ding to celebrate his very good fortune, he sat down for the pause that refreshes.

"Look, son," he reasoned, "it has taken you three years to get from college here. You're now getting the munificent sum of \$340 a month. From now on the advancements will be much slower. Where do we go from here? Where do you end up?"

A loud silence was the answer. Jim has always been a firm believer in that tried and true geometrical proposition: "A straight line is the shortest course between two given points." He strode into the office of General Motors' main squeeze—in Houston, Texas. "Bill," he said without any preliminary beating about the bush, "how much you making?"

Bill gulped and blinked. Jim's half-wry, half-humorous grin took the edge off his impudence. "\$10,000 a year," Bill admitted.

"How long did it take you to get there?" Jim persisted.

"Ten years," Bill confessed. "Why? Have I done something wrong?"

"Not at all," Jim generously assured him. "You're terrific. Thanks."

Back in his own office, he sat down again. "In ten years," he reflected, "you'll be thirty-seven and, if you're lucky, you'll be making \$10,000 a year. By the time you're fifty you may be making \$15,000 a year—if you get the breaks. When do you get rich?"

He glanced out the window. A theater marquee blazoned; "Get Rich Quick Wallingford."

"Two and two make four," Jim mused, still sticking to his mathematical propositions. "That's good enough for me."

Vacation was no problem to Jim that year. He'd saved his money, he trimmed his sails for Hollywood. The first place he headed for was MGM where Oliver Hinsdale was dramatic coach. Mr. Hinsdale had been the director of the Little Theater in Dallas, Texas. Jim was a Texan. Texans are as clannish as the Irish. "Two and two make four," Jim grinned.

Mr. Hinsdale evidently saw possibilities in the young giant but realized he could stand plenty of polishing. "You'd better go home and join the Little Theater and get some experience," he advised. "Come back in a year and we'll try you again."

Jim followed his advice. He gave up his apartment and moved into a \$6 a week boarding house. He could save more that way. Being a salesman he knew the value of keeping up contacts. The year was punctuated with letters to and from Hinsdale, giving the latter no chance to forget him.

When Jim returned to Hollywood a year later he headed for Paramount.

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Hinsdale was now at Paramount. A contract and mutual admiration society was the outcome of the second visit.

His screen career was launched in a series of Westerns. Two years later it appeared Jim was doomed to wear chaps and Colts to the end of the chapter. "I guess I don't like this book," he told himself, closing it right smack in the middle of the chapter.

"Instead of storming Hollywood, let Hollywood discover *you*," is a favorite Hollywood thesis. Jim put it into effect, shook the dust of Paramount from his feet and headed for Broadway.

Guthrie McClintic signed him for "Missouri Legend" and Hollywood promptly "discovered" him. Several studios started bidding and he finally signed with Columbia.

Back in what we denizens laughingly call "The Land of Make-Believe," Jim appeared little better off than before—except that his bank account was growing. When he wasn't making Westerns he was making "B" and "Sub-B" pictures. Just as he was preparing to take another fling at Broadway, RKO borrowed him for the part of the doctor in "Kitty Foyle" opposite Ginger Rogers and, almost immediately, bought his contract.

One rôle followed another in dizzying succession. "The Unexpected Uncle," "All That Money Can Buy," "Valley Of The Sun," "Omaha Trail" (for MGM), "Seven Miles From Alcatraz," "Northwest Rangers" (again for MGM) were all crowded into one short year, but there was never a peep from Jim about being over-worked or needing a rest. He was getting a good salary and he was becoming known. "All That Money Can Buy" was a surprise hit and he meant to cash in on the unexpected publicity by being in as many pictures and keeping before the public as much as possible.

MGM started making eyes at him. They had never quite got over dropping Deanna Durbin when they had her under contract at \$50 a week. They didn't intend having to live down a second mistake. They bought Craig's contract from RKO for a cool \$50,000 at about the same time they bought Lucille Ball's from the same studio.

"I rib the heck out of Lucy about that," Jim laughs. "RKO had a picture ready for me so they could afford to hold out for a good price. For once, nothing was scheduled for Lucy. So I tell her RKO let me go for \$50,000 provided MGM would also take her."

"The Human Comedy," "Swing Shift Maisie," "Lost Angel," "Heavenly Body" and "Kismet" have all been jammed into the year he's been at the Culver City plant.

Success hasn't changed Jim. Today he knows more grips and props than he does stars.

"Anyone with even a semblance of a 'name' can throw a couple of brawls and be invited to enough parties to keep him busy for a year," Jim argues. "And it doesn't mean a thing. When I was out here first and unknown, nobody bothered with me. I get a bigger kick out of having someone of the crew on a picture yell, 'Hi, Jim. How's the bub?'"

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"The bub" is Jim's four-year-old son, who comes pretty close to being the mainspring of Jim's life.

Nor has success lessened his appreciation of the value of a dollar. "Not so long ago," he told me, "my wife wanted a new dress. I've never run charge accounts anywhere so when she said she wanted a dress I asked her how much she needed. 'Oh, I think I can get a pretty good one for about \$150,' she said carelessly. '\$150!' I yelled. 'Do you realize that that's as much as either of our families ever had to live on a month?' 'But you're making all this money,' she argued. 'So I am,' I conceded. 'But that isn't income. This golden stream isn't going to flow forever. We have to live modestly until we've put by enough to make sure we're never going to have to want for anything.'"

And Jim practices what he preaches. An actor's wardrobe is part of his stock in trade and for his pictures he never begrudges anything he has to buy. But I'll venture his private wardrobe is more modest than almost any actor's in Hollywood.

His pride and joy is his ranch. He had one beautiful place. Just when he had about got it fixed up the way he wanted it, a fire razed it to the ground. He promptly turned the ground in on another place and every moment he isn't working on a picture is spent out there.

"What got into you to want a ranch in the first place?" I asked curiously, because if ever I've seen a chap who looked like an urbanite it's Jim.

"Why," he exclaimed in surprise, "all my people have been people of the soil as far back as I can remember. None of them has ever been in show business before—not even a medicine show. I get a tremendous kick out of planting things and watching them grow—and out of raising live stock. A farmer has to know so much about so many things; he has to be an agronomist, a mechanic, a plumber, a veterinarian, a horticulturist—well, you go on from there. You get the idea."

"How do you manage to get enough help in times like these to keep it going?" I persisted.

"My brother and his wife run it," he said, "and they really work. When I'm out there I work—and I mean work. I bought that place as an investment. It isn't on a paying basis yet—but it soon will be. I'm not one of these gentlemen farmers. When I go out there I pitch in. Nobody knows what's going to happen when this war is over but the one thing I do know is that I'll have that ranch and I can raise all I need to live. Of course," he continued, "it's only ten acres and that isn't much of a 'ranch'—at least, not compared to Texas where anything less than a thousand acres is considered a farm. But it's big enough to raise what I need. Just now I have 3,000 chickens and I market them, too. I have 4 hogs, 6 head of cattle, besides raising alfalfa and a Victory garden."

He didn't add that "just now" he is also suffering from six broken ribs. He fell in love with a six-months-old bull calf and bought him. The attachment grew and was reciprocated. Jim and the calf (now two years old) had fine times



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rough-housing until one day recently when Jim happened to glance the other way the calf playfully brushed him with the side of a horn and broke his ribs. Mr. L. B. Mayer received a present of a pedigreed bull for his ranch the next day.

"I'm only living for the time priorities are lifted," Jim went on, "so we can enlarge the house and live there. We can't get the materials now and, even if we could, with gas rationing I couldn't get back and forth to the studio.

"We have a place in Beverly now and I hate it. It's a nice enough house but I get the fidgets when I'm in it. I take three steps from the den and I'm in the kitchen. I take three steps in another direction and I'm upstairs. It seems to me there isn't room enough to swing a cat. Anyhow, I want the Bub to grow up out of doors."

The biggest thrill Jim has ever had—and it is indicative of his character—that same old geometrical proposition: "A straight line—" was while he was playing his second year of football in High School. He was playing left end. They had worked out a play where the right halfback threw a pass to Jim. The interference formed on the right and Jim was supposed to fade back and then cross over until he could get in behind them. They were playing their toughest game of the season. The quarter called this particular play. Jim caught the pass but instead of falling in behind his interference, he glanced up, saw the goal posts ahead of him, charged like a bull, literally ran over three men and scored the only touchdown of the game.

He expected to be the school hero for practically winning the game single handed. The coach gave him hell for not taking advantage of perfect interference but Jim still believes his theory is the right one. You pick out the point you want to reach and you make for it as directly as possible. You get there sooner.

He hates liars. Of all the people he



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has ever known he has the greatest respect for his grandfather. He was visiting him on the latter's farm one summer when he was a kid. There was to be a fox-hunt and his grandfather couldn't go. Jim begged to be allowed to ride a bay mare instead of his own pony. His grandfather was hesitant, fearing Jim or the mare might become excited and he might come to grief. Jim pleaded until he got his way. His grandfather gave him explicit instructions about tethering the mare if he got off her, and loosening the cinch of the saddle.

Jim rode bravely off, feeling quite the man. Suddenly he saw the fox making for his hole. Jim and the others rode hurriedly up to intercept him. The others tethered their horses but Jim grabbed a stick and ran at the fox. The mare wandered home. His grandfather woke about two in the morning, worried because Jim hadn't come in. He went outside, unharnessed the mare, hung up the gear and put her in the barn. Jim trudged in at sunrise. His grandfather never spoke to Jim. Jim stood it for about two hours. "About that mare, she must have broken loose—" he began

"She didn't break loose," his grandfather interrupted. "You didn't tie her. You've lied to me and of all the ornery people on earth, as far as I'm concerned, a liar is the worst."

"He was right, too," Jim maintains "You can lock your door against a thief you can think up excuses for a murderer, but you can't combat a liar. They steal into your house and take advantage of you. I've never lied since then and I've no use for anyone who does. When you get into hot water the best thing to do is to come clean and get it over with. You may be in for a bad few minutes but at least people respect you for being honest and when whatever it is blows over you've nothing hanging over you. On the other hand, if you try to cover up you get yourself into such a labyrinth of lies—"

"A straight line is the shortest distance between two points." Shake hands with Honest Jim. Jim Craig.



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## Bing Crosby's Biggest Gamble

Continued from page 23

breath away. But they looked him over, noted the broad shoulders, the athletic build, and realized that the phrase "beautiful hunk of man" could have been coined to suit Dale Easton instead of Victor Mature. There was a whispered consultation between them and then they said, "Okay. We'll arrange an appointment for you to see Bing."

Although he'd faced the other two producers with such assurance, Dale's cockiness deserted him at the thought of facing Bing. For he couldn't help remembering the distance that separated him, the lowly extra from Bing, the big star. However, he decided that he would figure out ahead of time just what he would say to Bing. He'd take a tip from Dale Carnegie and flatter Bing a bit. He'd tell him just how much he enjoyed his pictures. But he wouldn't tell him about playing extra in the "Road" picture for about a week. That would be taking too much of a chance! Even though Bing said he wanted an unknown, he might not want to take a chance on a guy who had been just an extra in his last picture. To make such a guy a star was too fantastic.

"I was very nervous about seeing Bing. I went sky high. I had planned exactly what I was going to say, but I didn't say any of it."

In fact, just before he went into

Bing's office, he ran back to the water cooler and had a drink of water. Nervousness had given him an awful thirst all of a sudden!

Bing looked Dale over. He liked what he saw. Dale looks what he is—a clean-living guy, virile, masculine, the kind women go crazy over.

"You look like Sullivan," Bing said approvingly. "But can you act?"

Greg thought about his little theater experience and the extra and tiny bit parts he has played. "Sure, I can act," he said.

"Well, this is not strictly a fight picture. It's mostly a love story. Do you think you could act in love scenes?"

In all his life Greg had played just one love scene, as the English flyer in "Heart of a City" at the Carl Roth Theater.

"I'm strictly a lover," he said.

Bing laughed, and said that in that case they'd better test him and see how the film looked. And so he was tested. But in the meanwhile dozens of other actors kept coming and going to and from the studio—and it was obvious Bing and his co-producers were testing all the available talent before making up their minds.

Dale should have known that he had only one chance in a thousand of getting the part; but he knew no such thing.

"Somehow I felt sure I'd get it," he said. "Maybe it was the way Bing had acted. I could sense that I'd made a favorable impression during the interview. I told my brother and all my friends that I was going to play John L. I told my wife the same thing.

"My wife tried to warn me: 'Dale, they haven't promised you anything. Don't set your heart on it. Don't have your hopes too high. If you keep on building yourself up to the idea that you're going to get the part, you may be in for an awful letdown.'"

But Dale continued to be cocky, until the day when he opened a newspaper and saw the announcement in black and white staring him in the face, "Brian Donlevy is going to play the part of John L. Sullivan in 'The Great John L.'"

At the time Dale didn't know that you can't always believe newspaper casting notices. Sometimes on a dull day press agents and columnists make up such notices just to fill space.

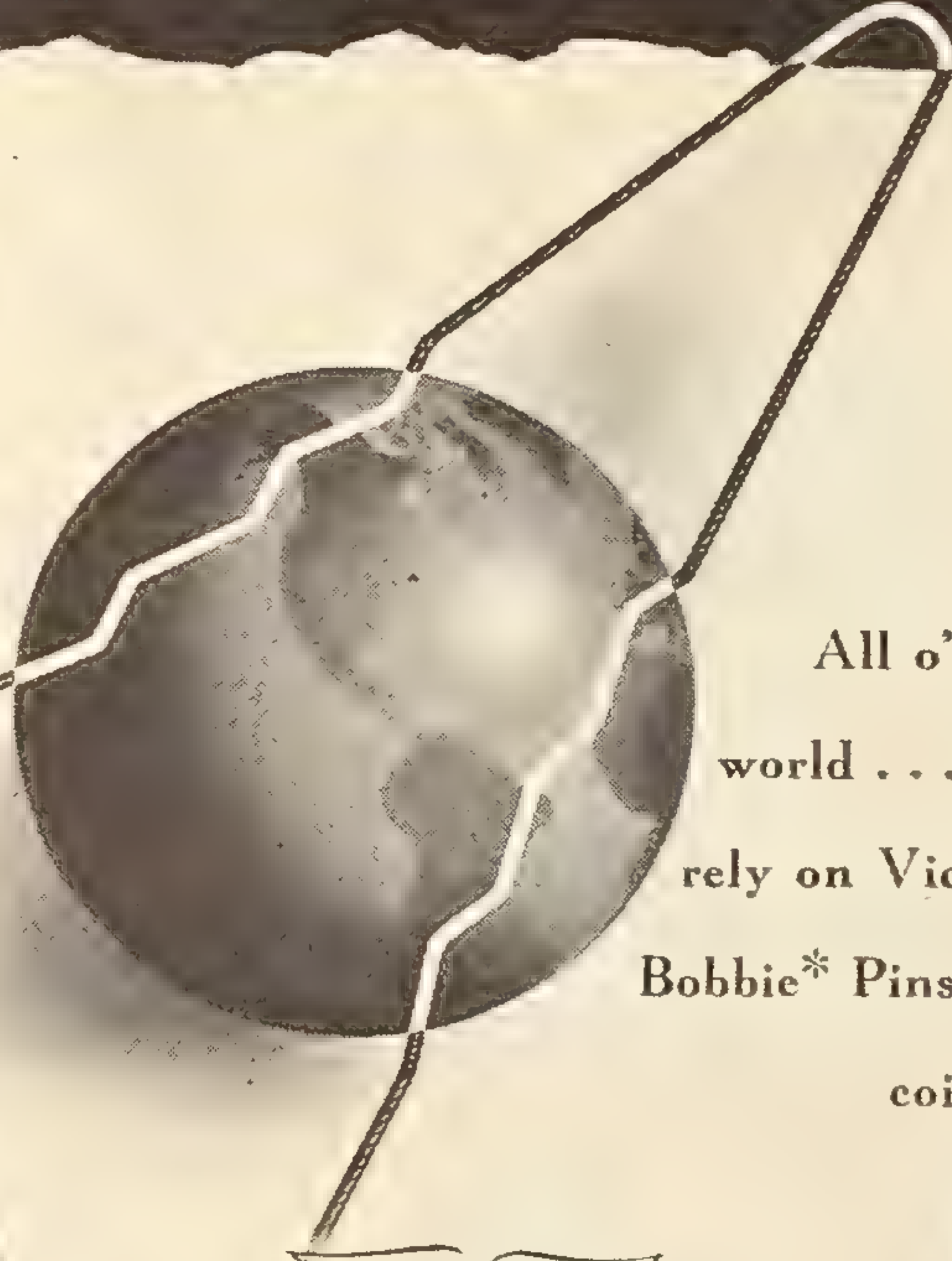
Friends called him up during the day to warn him that Donlevy had gotten the part. Some of them said they'd heard it from fellows who worked at the studio. Others hinted that they'd heard it from Donlevy himself.

That was a black day in Dale's life. He saw what his wife had meant when she had warned him against getting up his hopes too high. Losing the part he had counted on so much—well, it was just plain misery, that was all. He felt the way he had in high school, when his team had lost a football game, only worse.

The next morning Frank Mastrolly phoned him. "I'd like to see you," he

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said. "There's something I'd like to talk to you about."

If it had been any other morning, Dale would have been confident he was going to get the part. But after the newspaper announcement the day before—he couldn't imagine why Frank wanted to see him.

"Well, you're John L.," Frank Mastrolly told him.

He met Frank Tuttle, the director of the picture. "Do you think you can handle the gloves?" he asked Dale.

Dale had never been a fighter although he was an athlete. Tuttle decided to stage a friendly bout in his own home. Dale was to box with a friend of his.

The new John L. didn't mean to make his punch too punchy—but Tuttle's friend stepped right in the way of a punch and landed on the floor. Dale was apologetic. Realism was fine, he knew, but he realized he'd accidentally carried it too far. One doesn't usually go around knocking one's director's best friends to the ground and punching them right where it will do the most harm.

The friend picked himself up gingerly. Tuttle smiled. "I guess you'll do all right with the gloves," he told Dale.

Johnny Indrisano, the boxer who stages the big fights in Hollywood's most famous pictures, was selected to train Dale.

"Do you mind if we give you a new handle?" Bing asked the man he had discovered. "No," laughed Dale, "what were you thinking of naming me?"

"Greg McClure. It has an Irish sound to it. And you are Irish, aren't you?" "You bet."

Greg and the trainer went to the Y in Hollywood for the first boxing lessons. Greg had plenty on his mind, but he wasn't talking. When he'd been playing football in high school, he had injured his knee joint. He was afraid that in the fighting scenes, maybe his leg would cave in. But he hadn't dared tell Bing that. He was taking no chances. He wasn't going to say anything that would lose him the part of John L.

Right after the first boxing bout, his leg became sore and swollen. He could hardly stand on it, let alone fight.

Johnny Indrisano said, "Don't you think we'd better tell the producers about this?"

"No! What they don't know won't hurt them. And I'll be all right. I'll tape up my knee joint, just like I've always done."

There were three big fight scenes in the picture, Greg McClure knew. They were tough scenes, but he'd get through them somehow. If he told the producers the truth about his leg, he might be yanked out of the picture.

He didn't tell Bing, either, about the leg. But he did tell him about working as an extra on "The Road to Utopia." Now that he was sure he had the part, he felt it was safe to confess. "I was the extra who was always hanging around the cameraman."

"Holy cow," said Bing, "so that was you! Well, I wanted an unknown and I certainly picked myself one."

Then he went on to give his new

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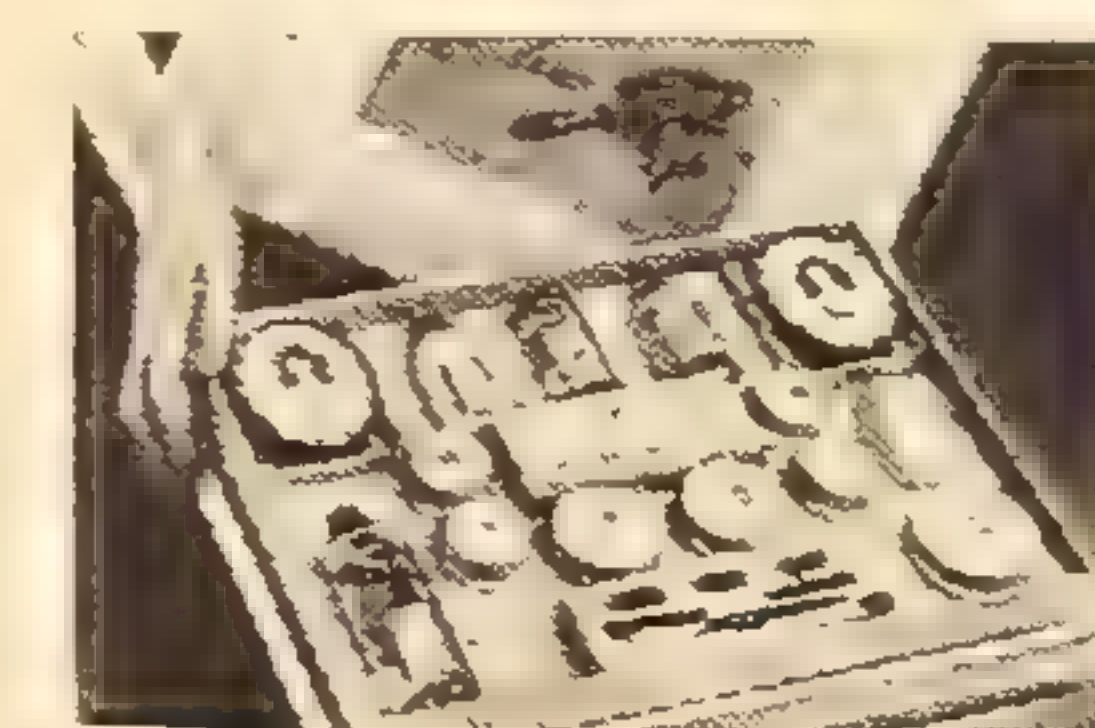
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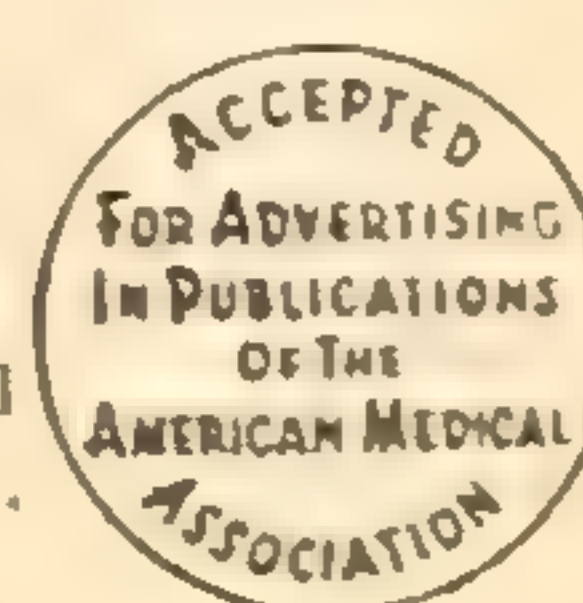
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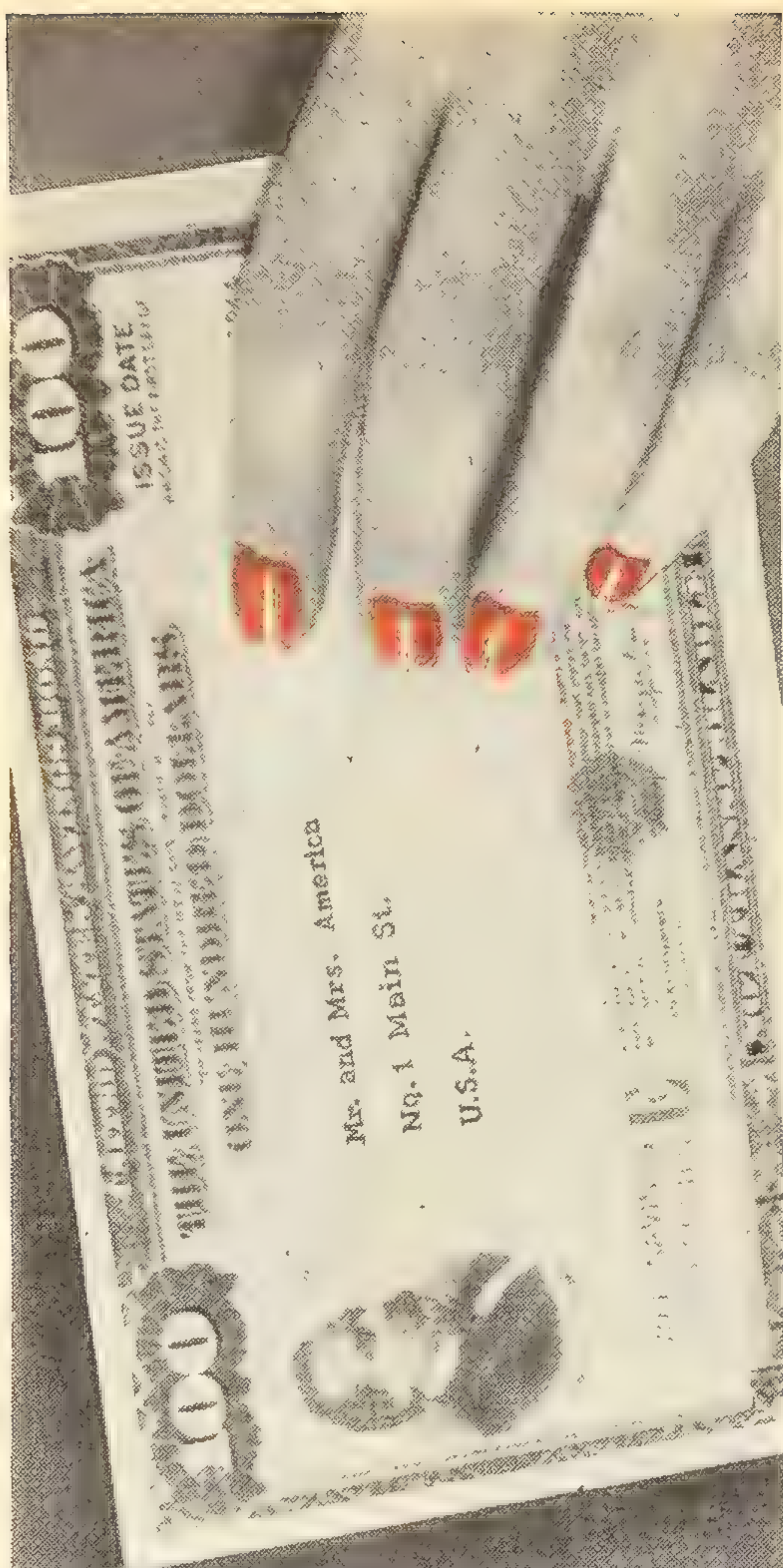
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actor some advice. "Take it easy." Bing said, "and you'll be all right. Keep your voice down. Try to feel the part. I know you'll be okay."

Greg wasn't so sure. "I'd been high until I got the part," he told me. "Then I realized I had a terrific responsibility. I thought I wouldn't be able to sleep again till the picture was over, that I'd worry about every scene. And I did worry till the picture started. My wife said, 'Don't be afraid. They wouldn't pick you if they didn't know you could do it.'"

He did it. The first day was tough. Not that his own scene that day was so hard, but one of the other men had a difficult part and muffed his lines several times. Each time a retake had to be made, Greg got more and more nervous.

But the first day was the worst. After that, he calmed down. There was no more insomnia.

Bing came on the set and talked to him several times. "Well," Bing said one day, "I just saw your latest picture, 'Cross of Lorraine.' You certainly had a big part in that."

Greg grinned. He had had a very tiny bit, playing a French soldier who had to paint marks on the backs of his fellow-prisoners. And now he had the star rôle in a picture. It was incredible. "How do I know it's not a dream?" he'd say to his wife. "Dreams can sometimes be awfully real."

There were to be about fourteen love scenes in the picture. Though John L. is remembered as a great fighter, he was an equally great lover.

When Greg's mother-in-law heard about the love scenes, she couldn't help teasing him. "My, your work must be tough," she said, "making love to Barbara Britton and Linda Darnell."

Still, a fellow got a funny feeling when he knew he was going to make his first love scene. It was to be with Barbara Britton. She looked like the kind of girl it would be easy to make love to. But then Greg's heart was really at home with Margie and his twenty-two-months-old baby, Teri-Ann. How was he going to get into the mood of his first movie love scene?

On the previous day, a scene had been filmed between Greg and Lee Sullivan. Greg had said to Lee, "Now when it starts to get dark, I'll walk her off, and you sing 'Sweet Sixteen.'" And the cameraman had shot the scene of Lee singing that love song.

Now Greg and Barbara were supposed to be in the park. He was supposed to be in the mood for the love scene. But he wasn't—not really. Frank Tuttle said. "Lights, camera, action." And then from just behind the camera, a voice burst out: Lee Sullivan's voice singing Sweet Sixteen, "I love you as I never loved before." The director had put him up to it.

It was just what Greg needed to get him into the mood for the scene. After that it was a cinch.

When the scene was over, Greg's stand-in said enviously, "Boy, I'd like to stand in for you in the love scenes." The men on the set just whistled. And the servicemen came up to Greg and said



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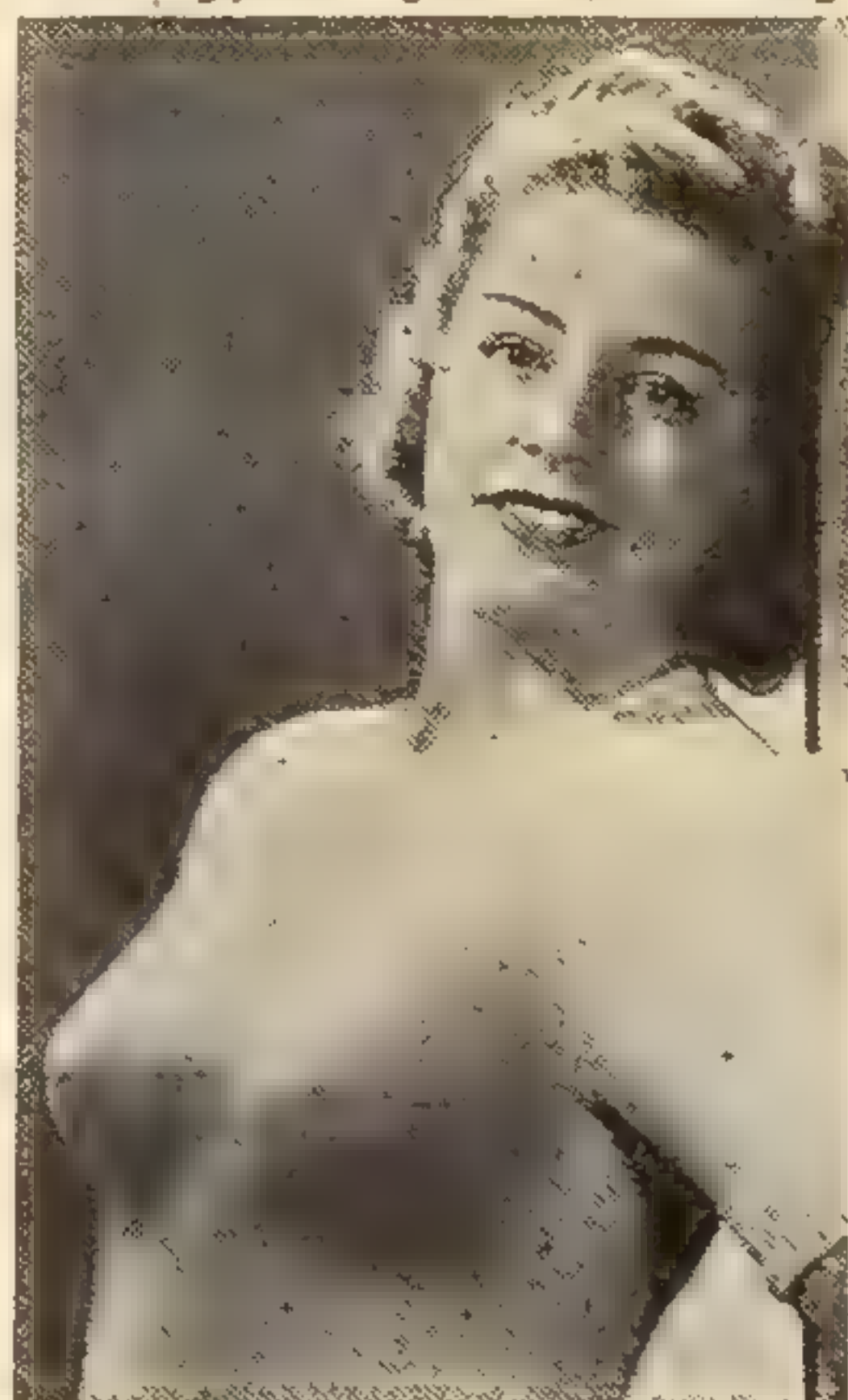
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they certainly envied him. Who wouldn't?

Later, there were the love scenes with Linda Darnell, who looked hauntingly beautiful, as she always does. But Crosby came on the set one day when Greg was playing a love scene with Linda. After it was over, Bing came up to the set and said, "Greg, you ought to turn in your pay on a day like this. Why, you've been doing nothing all day but shooting love scenes with Linda!"

Greg's wife and Teri-Ann visited the set one day during the shooting of a love scene with Linda. Teri-Ann couldn't understand why her dad, of all people, should be making love to a strange woman. Every time he came near Linda and put his arms around her, the baby would burst out crying. She didn't know what it all meant; but she sensed her daddy had his arms around the wrong woman. And she protested so loudly that finally Mrs. McClure and Teri-Ann had to leave the set.

Teri-Ann needn't worry. Love scenes or no love scenes, Greg's heart is strictly in her keeping and in Margie's. Their romance dates back, in a way, to Greg's high school days.

Greg was born twenty-six years ago in Atlanta, Georgia, but his family moved, while he was still quite young, first to Hollywood and later to Oakland. Greg went to Oakland High, where Margie was one of the cutest co-eds. She is short and pretty, with honey blonde hair and hazel eyes. Even then Greg thought that she was one of the prettiest girls he'd ever seen. He would have liked to ask her for a date, but he barely knew her. They'd never been in the same class together. They went with different crowds. Greg had no reason to believe that Margie gave him a second thought. Sure, they had danced together occasionally at school dances. And when he passed her in the hall, she smiled at him. But she smiled just as warmly or more so at a dozen other boys. And she was very popular.

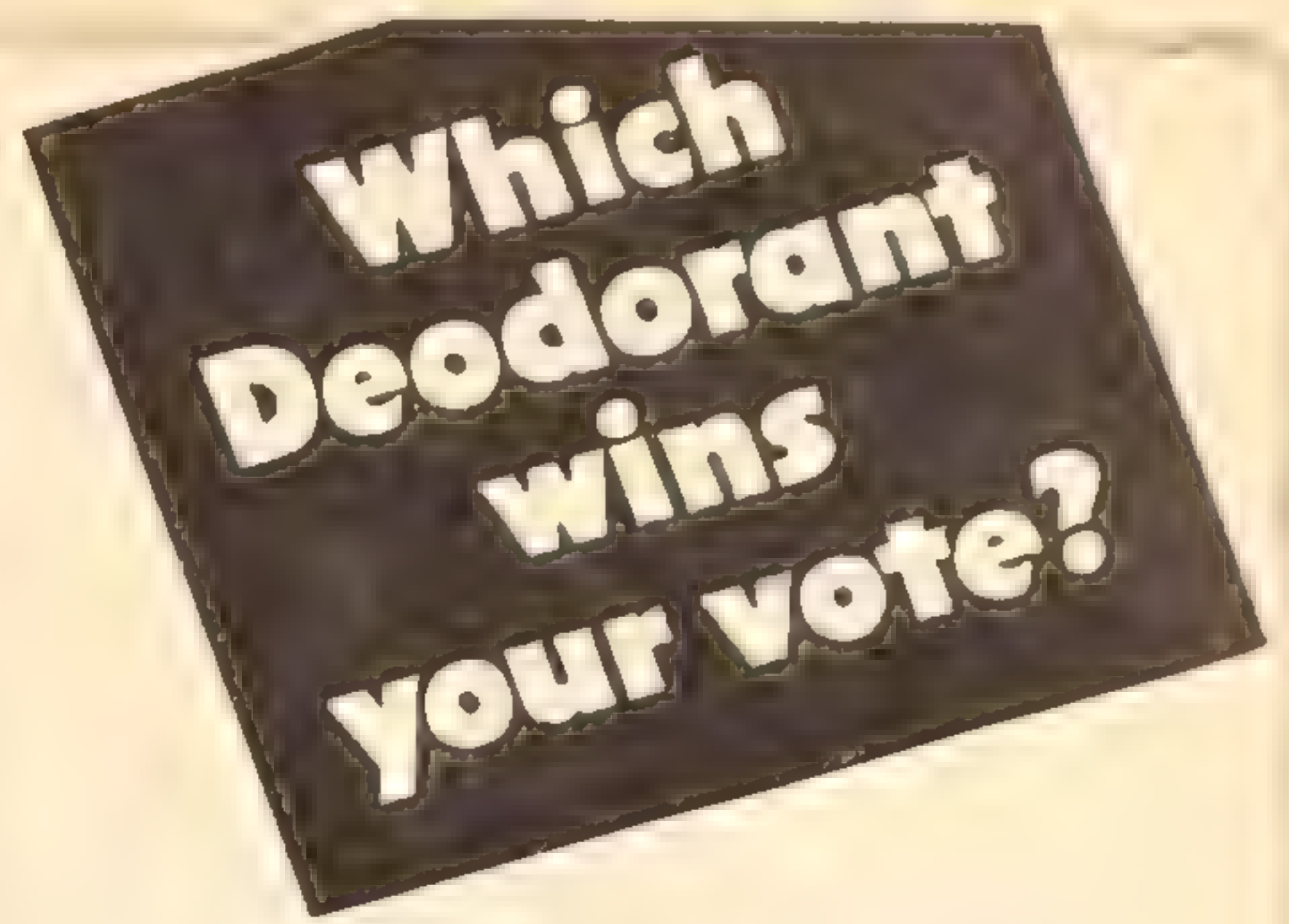
Several years passed; Greg went to Los Angeles, and worked at odd jobs. He'd always dreamed of being an actor, but he knew it was tough to get anywhere in that field. So he took whatever he could get. He worked as a truck driver for the Railway Express Company; he worked in a drug store; he did the work of a longshoreman. He took whatever came along and quit when he thought he had a chance to get something better.

One night, he went with some friends to a dance at the Ambassador. And there among the dancers was a familiar face. Margie's. She looked as cute as ever. He couldn't resist asking her for a dance.

And suddenly, on the dance floor, they discovered each other. They began to talk about their high school days and Greg confessed that he had wanted to ask Margie for a date in those days, but had been afraid she would turn him down. And she told him that she had liked him then and had sometimes wished he would ask for a date!

That was all Greg needed to know. "Will you go out with me tomorrow night?" he asked. She said yes.

The next night Greg called for her.



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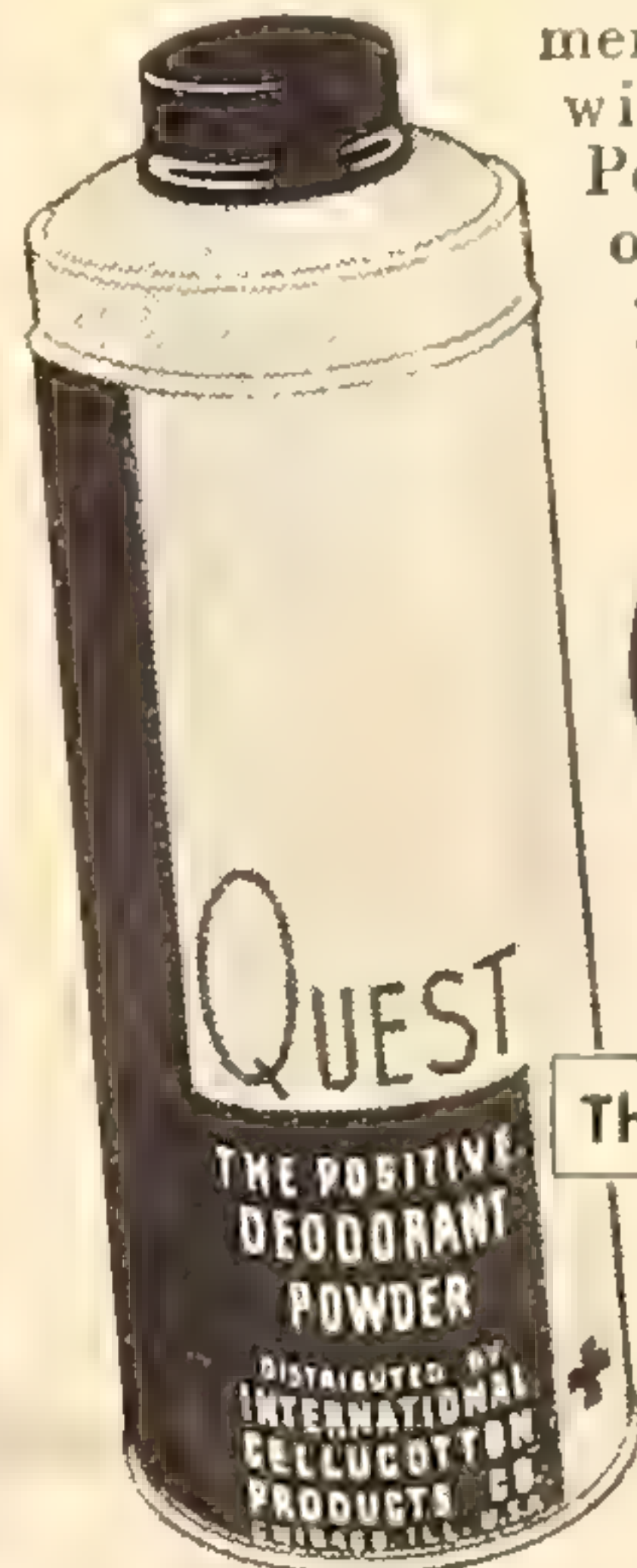
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They went to Chapman's in Hollywood and gorged on ice cream cones. They talked some more about high school days.

Greg learned one thing from Margie that disturbed him. There was another man in the picture. He lived in Oakland, and they had an "understanding."

When Greg asked for a date the next night, Marge told him she was sorry, but her other suitor was coming down from Oakland to see her.

Shortly afterwards, Greg took Margie to the beach. And to this day, he doesn't know what he did or said that annoyed Margie but when she came home that night she told a friend of hers, "You know that boy, Dale, I liked so much when I met him at the Ambassador? I don't know what I saw in him. We went to the beach today and I can't stand him."

It looked as if Cupid had surely been kayoed. But you never can tell about women. A week later Margie and Greg were married!

They'd been planing to go to a dance with about four other couples they knew. And in spite of what Margie had said only a week ago, there must have been something in the air that day that spoke of romance. It was obvious to all their friends that Greg and Margie were in love. When she'd been with her other suitor, there'd never been that look of just plain ecstasy on her face. You know how people look when they're in love? Anyone could see That Look passing between Greg and Margie.

One of their friends said, "Why don't you two go and get married?"

Greg knew he was smitten. He said, "Why not?"

"We have no ring," said Margie. She was in a trance—a love trance—and in no mood to argue.

"I have a ring," said one of the girls. "It's a dime store ring, but what difference does that make?"

To two love-smitten people, it made no difference. And so Margie and Greg were married four years ago, in Yuma.

They never stopped to think that they'd really known each other only two weeks, since you couldn't call their high school acquaintance really knowing each other. Any expert on marriage would tell you that the two kids were just crazy. Why, Greg wasn't even working. He'd quit his job a few days ago. And he had just about enough money to last him for a few weeks. But neither Greg nor Margie thought about that very much. Greg knew he could get another job.

In the next few years, he worked at a succession of odd jobs. He had a job on the night shift in a warehouse packing fruits and nuts. Sometimes he saw life in the raw, like the day when some racketeers threw the body of a man they had rolled and killed into the grounds around the warehouse! He worked on the labor gang at Warner Brothers, cleaning stages and moving scenery. He figured that maybe while he was working there, he might be able to learn something about the way things were done at movie studios.

There were times when he didn't work at all for a few days; and for several days his wife and he would live on rai-



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sins and potatoes. "She married me at the toughest point in my life," he says today. "Sometimes I kid her about having married me for my money!"

One day when he was down to his last dollar, Greg decided to ask for a job as an extra. And he got one—but it lasted just a day! Then he began calling Central Casting for other jobs. Sometimes he had to call thirty-five times in one day. The idea is to call them every ten minutes, so long as there's any hope.

"A friend of mine," laughed Greg, "has written a song which describes the feelings of an extra. It goes something like this: 'I've got those aggravating Garfield 3621 blues.' How right he is! I had them often—each time Central Casting would turn me down. But I did get some extra jobs—and gradually I managed to get tiny bits, too. I never had more than a line to say. But whenever I was an extra or a bit player, I watched the way the scenes were shot. I think I watched what went on more than any other extra did. You could always see me hanging around the cameraman."

Today, all the extras in Hollywood are rooting for Greg as they never before rooted for any star. For usually it's only in fiction that extras become stars! But here at last is a true-life situation that's the equal of anything in fiction. To all extras Greg is the shining example of a dream come true.

I asked Bing Crosby why he chose Greg out of all the actors who came to him seeking the part. "Well," he smiled, "to begin with, he looks the part. Greg has the right build. But even that would have meant little if he couldn't act. His test proved he could. Greg is intelligent, anxious to learn, eager to do his best. He's an unknown, and yet he isn't completely without experience. I know he will go far."

I know he will, too. Already more famous visitors have gone on the set to get a look at Greg than you usually see at the fights on Friday night. Mary Pickford, Merle Oberon, Franchot Tone and other Hollywood celebrities have visited the set.

The press agents are glad for a change they can tell the truth. As one of them said to me, "When I first heard I was going to have to handle Greg McClure, I was afraid it would be a dull job. I was glad when Greg turned out different. For the first time in my life, I've met an athlete with a sense of humor!"

There was the time when Greg wanted to make a reservation at one of Hollywood's night clubs. They turned him down. "I'm sorry I couldn't get the reservation," he told Margie. She grinned up at him. "You should have told them," she said, "that you were John L. Sullivan. I bet you would have gotten the reservation then!"

But after you see Greg McClure in "The Great John L.," I'll bet he'll never have any trouble making a reservation again. "Here, Mr. McClure," they'll be saying to him, "we've saved the best table in the house for you."

Because it's true in Hollywood that nothing succeeds like success. And unless every sign fails, Greg McClure is destined to make a sensational hit.

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Republic's new movie idol, Brad Taylor, is a proud family man. Here he poses with his wife and son, Michael, in suburban Westwood home.

**Keep Them Smooth**

Continued from page 16

If Nature endowed you with a neck too long and thin, or too round and short, there are means to remedy and camouflage these defects. Straightening and stretching exercises can develop a scrawny neck and can really lengthen a heavy-set one. And, a hairdo, carefully planned to counteract a naturally bad neckline, will under-emphasize this poor feature.

Why backs and upper arms are permitted to become tough and unsightly is a mystery to us! The prevention of such skin states is so simple. Again brisk daily scrubbing with a rich velvety lather plus the use of a softening lotion will keep shoulders, arms and back soft, white and well-lubricated. Marjorie's upper body is a perfect illustration of the effectiveness of such treatment.

Elbows seem to us to be the forgotten spots of many girls' anatomies! This is too bad because actually they are as tell-tale as your hands in matters of age and grooming. These joints—as well as knees, ankles and backs of heels—seem to have a special proclivity for becoming rough, red and gratey. Do try to keep them clear, smooth and white. Scrubbing and bleaching and softening lotions are once more the answers.

If you would only remember to rub your hand cream or lotion (which we hope you use religiously!) into your elbows after you apply it to your hands, you'd soon find that elbow care is simple.

Marjorie Riordan and many of the other stars make a point of removing the surplus hand preparation by massaging their elbows with their lotion-moistened hands. Try this on knees and backs of heels, too!

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and serving two years with the garrison at Malta. At the end of that time, his colonel wrote in his report: "Though excellent in some personal respects, this officer knows less about the Army than his friends in the Navy." So David handed in his uniform and took a one-way ticket to New York!

But this was different, and a few days after David arrived back in London he was wearing khaki again and renewing his acquaintances with parades and carbines and bare drab barracks-rooms. He was soldiering in earnest now, with such keenness and efficiency he soon gained his commission and became lieutenant. He didn't even set foot inside a movie theater for over a year, let alone contact any of his many friends among the British screen celebrities. He did keep his promise to write a letter to Sam Goldwyn every three months, appreciating the sympathetic understanding of the producer who had released him without making difficulties and promised him his contract would be taken up again from the point where it had been broken "just as soon as you can get back to Hollywood, Dave boy."

Romantic gossip had linked David's name with several glamorous stars at different times but when he did finally lose his heart, he did so with characteristic rapidity of decision. He was detailed for military duty guarding the airfields from any attempts the Nazis might make to sabotage them with paratroops and when he duly reported at a Fighter Station in Southern England, he met Primula Rollo. She wore the trim grey-blue uniform of the W.A.A.F., a tall girl with dark gold hair and an oval face bronzed by the long hours she spent driving the gasoline wagon around the field refuelling the Spitfires as they landed. The same night David escorted her to the Station dance. Ten days later he proposed to her. A week after that they were quietly married and then told their respective families. David found that his bride belonged to an



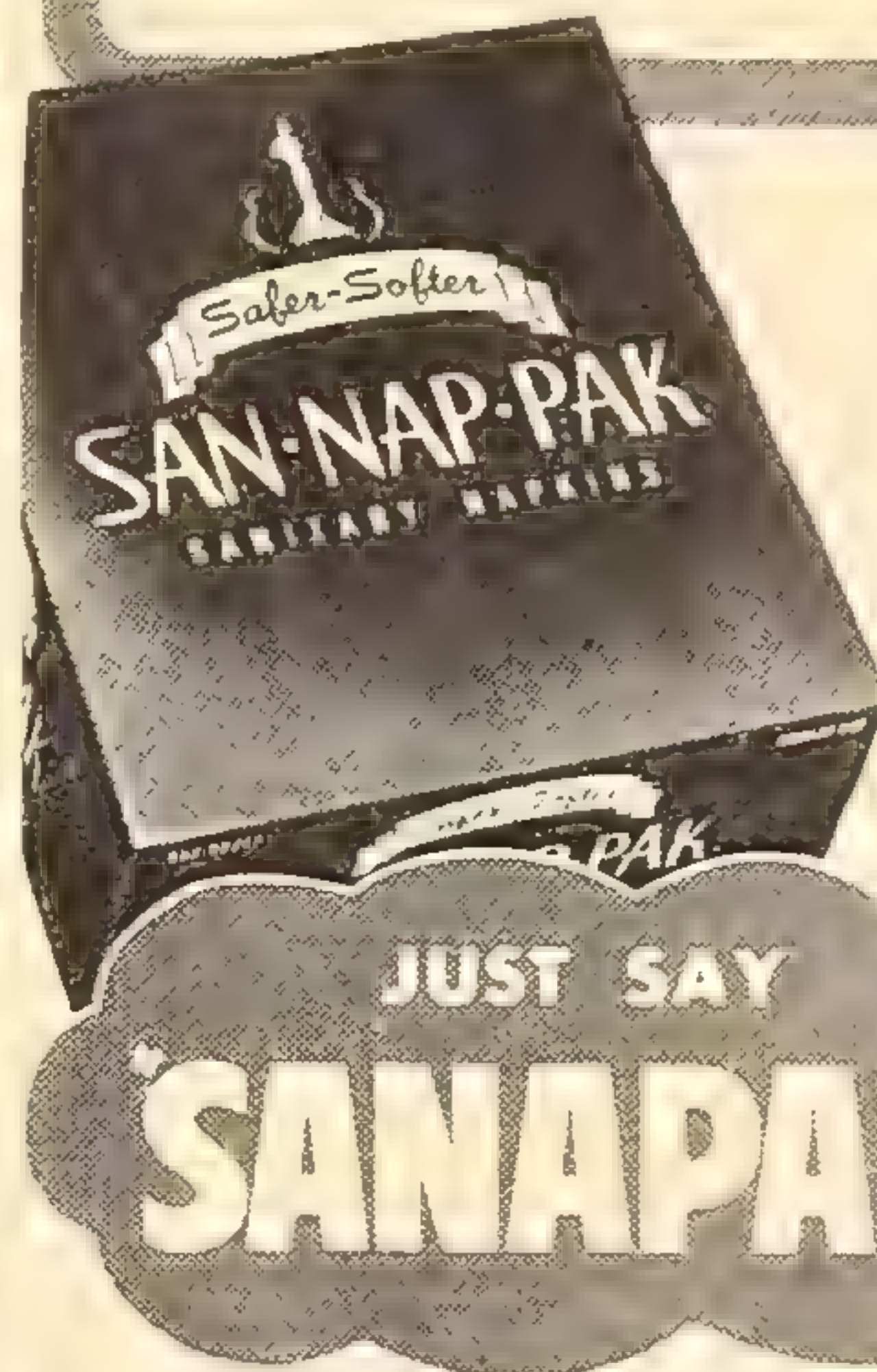
Besides Gypsy Rose Lee, "Belle Of The Yukon" has G.I.'s favorite USO tourist, Dinah Shore, and William Marshall, Michele Morgan's hubby.

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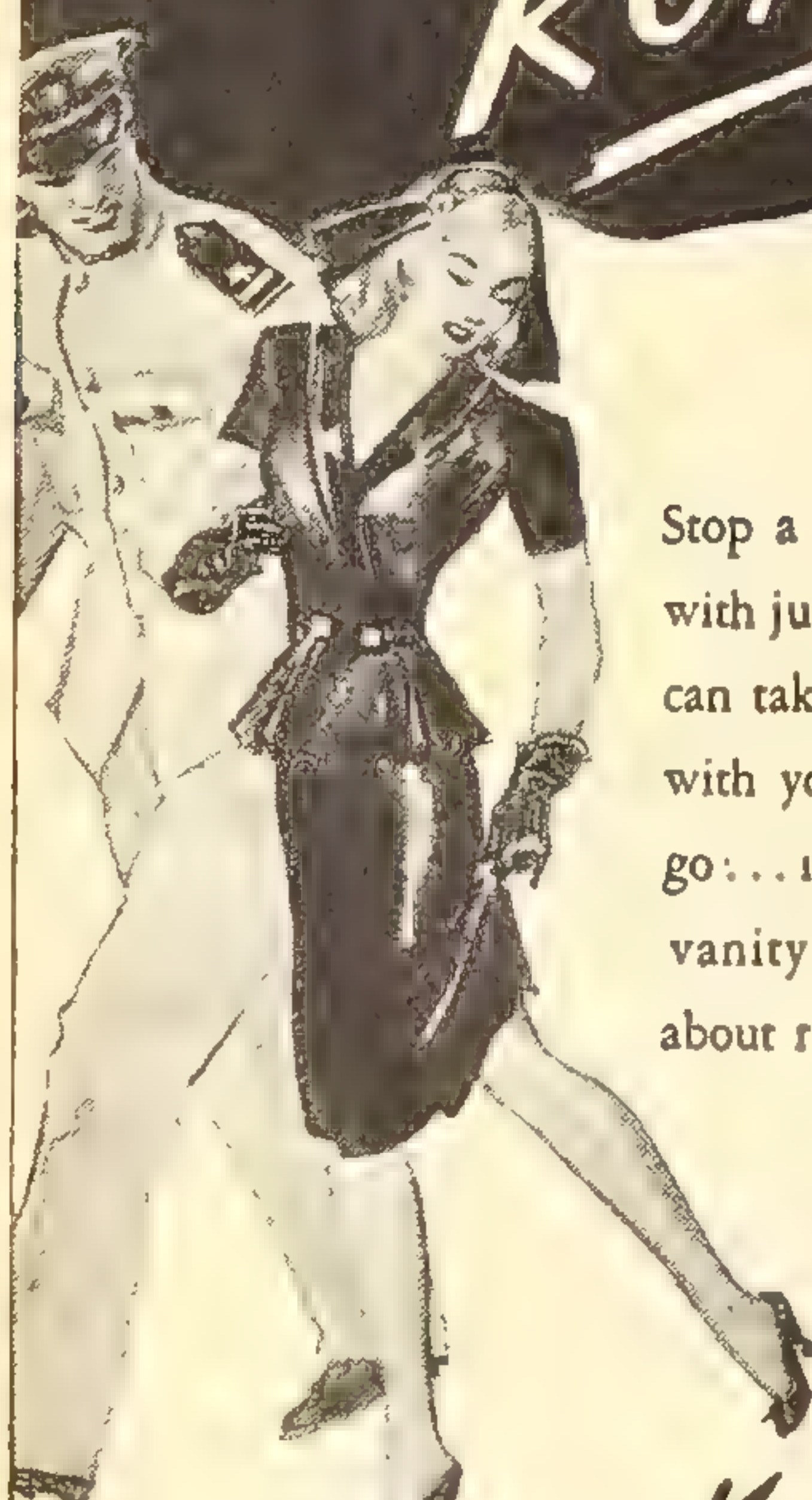


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old aristocratic Scottish line, recognized in social circles as highly as his own titled relatives. "Not that I should have worried if her mother had turned out to be a washerwoman," David remarked casually.

After a few snatched days of honeymoon, the Nivens both returned to duty again but posted now to different stations according to military rules. One of David's friends to whom he had written about his marriage was Leslie Howard and when Leslie came to see David, he brought an interesting offer as well as a silver cigarette-box wedding gift. He was going to make the film of "Spitfire" in which he played *R. J. Mitchell*, who designed the famous fighter aircraft, and there was a part of a test pilot for which David was ideally suited.

Because this picture reflected the prestige of the Royal Air Force, the authorities granted David leave to act in "Spitfire" but when his scenes were finished he returned to his unit again. He had several offers to star in important future movies but he refused them all, preferring to add his effort to the national service at the critical time when Britain still stood alone against the Nazi terror. So back he went to the gun battery on the coastline.

For his home, David rented an old-fashioned little country cottage, with simply furnished white-walled rooms and bright chintzes and leaded casement windows and a rambling tree-shaded garden. Primula resigned from the W.A.A.F. and retired to the cottage for the happiest reason. David, Junior, joined the family circle there in due course, promptly nicknamed "The Egg" by his father and visited and admired by almost every famous screen star in England. Indeed when he was christened at a big London church, it became a more important social occasion than a premiere, with Noel Coward as chief godfather and Vivien Leigh and Diana Wynyard heading the godmothers. Valerie Hobson held the baby's shawl while Clive Brook and Robert Newton showed the guests into their places. Lovely, laughing Primula had entered into her husband's circle of fame so charmingly his friends and fellow actors all gladly came to greet her with her little son. And copy of the film scenes shot outside the church was sent to Sam Goldwyn, who showed it to some of David's erstwhile movie colleagues at his own home.

Some months afterwards, David was sitting in the mess at the end of a long day's duty when he was suddenly summoned to the general's office. There he was offered another film rôle, one which the War Office particularly wanted him to accept and which indeed stirred his own blood immediately because the screenplay concerned was devoted to showing the British soldier as he really is—and David had learned to be appreciative and enthusiastic about his men while he shared the arduous training schemes and the grim hours of raids and gunnery with them.

So after two years of absence, David returned to the studio once again, more contentedly this time as he watched the American troops so steadily entering Britain. With Diana Wynyard's director-

husband, Carol Reed, David worked on the scenario and the technical details and then played the star part of *Jim Perry*, the young Englishman who becomes a soldier and gradually evolves from an awkward shambling recruit into the tough finished product who goes to fight in North Africa and Italy. He belongs to "The Duke of Glendon's Light Infantry," actually fashioned upon a real British regiment with battle honors as long as a bugle call.

It was David's own idea to call the film "The Way Ahead," explaining that after Dunkirk days when Britain entered a long dark tunnel of tribulation, she was now emerging into sufficient light again to see her future of victory and peace with her Allies stretching ahead. Penelope Ward plays *Mrs. Perry* and some of our finest character actors have the parts of the soldiers, but actually the great supporting interest is provided by the Allied Army itself. The unit went on location in the African desert and in Sicily and Naples, filming under fire and with bombs dropping beside their fox-holes. Quite a number of U. S. troops appear in the battle scenes too, more than one man afterwards getting David's autograph to send to the girl back home.

Primula Niven attended the brilliant gala premiere at London's fashionable Odeon Theater in Leicester Square, along with American and British generals and the Duke of Gloucester. David wasn't there because he had no means of coming home from the war front—having completed the last scenes of his film in Italy, he simply remained there and joined up with the troops for active duty again. He won't consider another film until 1945 and by then he is hoping he will be able to fold his uniform away, put on his favorite tweeds again and take his wife and son back to Hollywood, which he regards as his home and where his contract still holds good for him in a drawer of Sam Goldwyn's desk.

Meanwhile he is wondering how America will like him in his soldier rôle. If any of his fans should disapprove, they are warmly invited to write and tell him so because David sincerely reads every scrap of his mail and keeps the rudest specimens in a special book he gaily calls "My Stinker Album." Not just the critical notes but letters and press clippings so scornful they "absolutely smell aloud" as David expresses it. With that sense of well-balanced humor that will always keep him from getting smugly careless on the screen, David shows his album to all his friends and reads it regularly "to keep my head in decent unswollen proportions and my smile from getting too superior." His favorite razz to date is still the notice from a New York newspaper discussing "Dodsworth" which says: "We have seen this latest English discovery of Goldwyn's. We can now state it is tall, dark and not the least bit handsome, neither can it act."

Though it is pretty Primula who will be opening her husband's fan mail and pasting up his albums for some time yet. Like the man he portrays in the film, David Niven still has a job to finish and he means to stay at his post with his comrades of the Allied Armies until the day of final victory dawns.



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## Hello, Mr. Chips

Continued from page 45

and manager at the Westminster Theater where he successfully offered war-time London one of Oscar Wilde's gay satires of Edwardian high society life.

He hadn't even been inside a movie theater for six months when he read in the newspapers one morning that Korda was back. So promptly Bob went off to greet him, "Alec," his firm friend of years who first discovered him as a small-part player and gave him his opportunity in the film, "The Private Life of Henry the Eighth."

When Bob arrived at Korda's palatial new offices in what was formerly the town mansion of a Countess, he sat in the big white and crimson room with his old friend and told him all about his plans for taking a stage company of unknown young players out on the road for the summer season. Korda, that ultra-sensitive and brilliantly clever psychologist, listened attentively and agreed with all Bob's enthusiastic notions. Then, almost casually, he mentioned he had been considering a few ideas for Bob's immediate future himself.

Skilfully he outlined how Bob could be a leading star in the new studio program, directed by leading men from Hollywood again in films of the same calibre as "The Citadel" and "Good-bye, Mr. Chips." It was an enthralling prospect which stirred Bob's emotions, especially when Korda mentioned how some of the pictures would be made at the MGM studios at Culver City, under the exchange scheme by which the Hollywood stars will come across to play here while the British ones will travel there to work from time to time.

For Bob's beloved family are in California now, having settled there since the blitz first drove them from London. As Bob listened to Korda, he had an air-mail letter from his red-haired little wife Ella in his pocket, telling him how daughter Joanna, so like her father, had just graduated at Hollywood High School and how the two boys, John and Brian, had both decided to become actors and were already taking juvenile parts in the films. Reunion added still more attraction to the word-picture Korda was painting for him.

When Bob finally left the house, he had signed a long-term contract. That flood-tide had caught him up and now he is on his way to taking his proper place among the world's great international screen stars, the high place to which his dark-eyed good looks and his romantic personality and his warm, essentially sure sense of drama rightly entitle him.

He was obviously a happier and more contented man on the morning he re-entered the Denham studio estate after all his years of absence. He stopped to admire again the celebrated magnolia tree which stands beside the gate, curling its delicate blooms to the sunshine. "It's altered quite a lot since I was here last, you know. But maybe so have I."

When he came to the MGM lot, Bob found to his delight he was installed in

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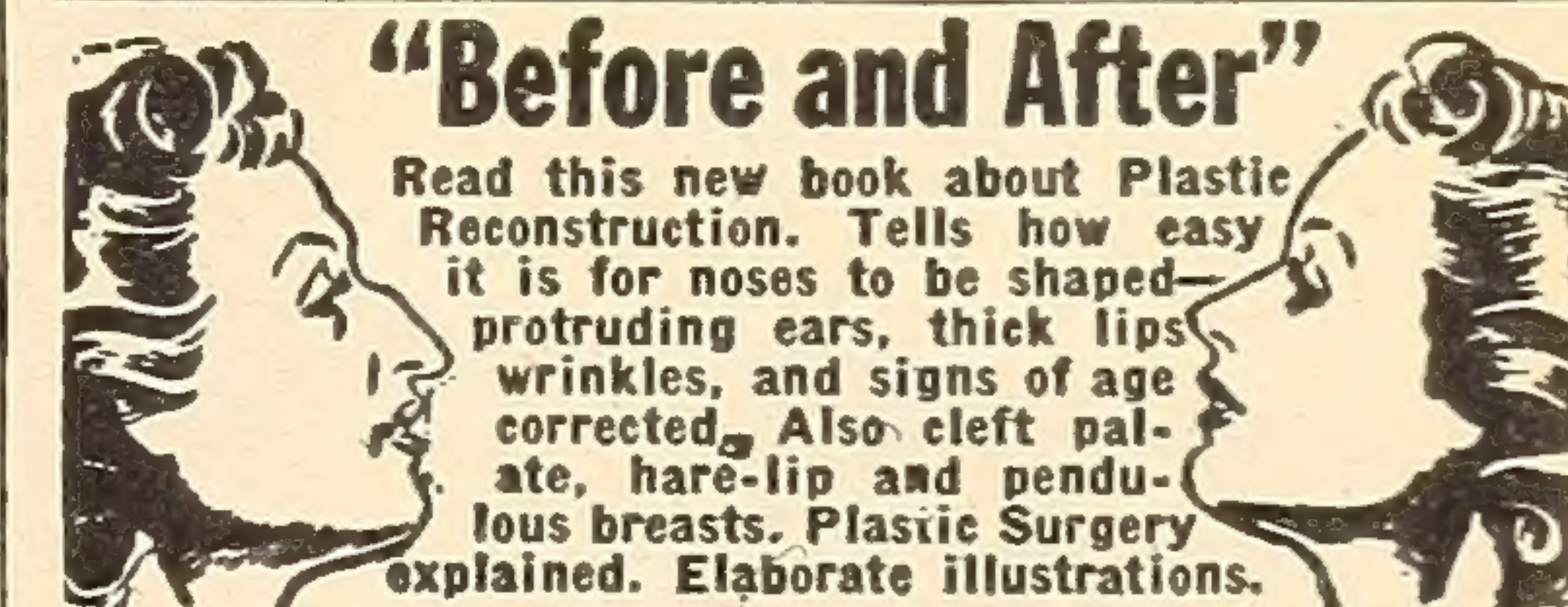
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his former dressing-room, with its windows overlooking the lake and its big leather chair and its radiogram, so that he can relax between scenes listening to the symphony music he loves. Korda had even given instructions that all Bob's favorite photographs of his screen friends be carefully fixed round the walls so he was greeted familiarly by the faces of Rosalind Russell and Noel Coward and Charles Laughton and Anna Neagle among others.

This new Donat film is called "Perfect Strangers," the story of a young married pair living in London before the war, he working in a big business office, she staying home and keeping house, their amusements an evening at the local movie or playing bridge with the neighbors or taking a Sunday afternoon drive in the car or visiting mother and father.

Then he is called up for the Navy and sent off to a destroyer while she, lonesome and restless, joins the Women's Royal Naval Service and soon finds herself wearing dark blue slacks and a sailor cap, cyphering signals beside admiring young officers and jumping in and out of tossing little boats as nonchalantly as she formerly travelled on the subway. Each of them gains a thousand exciting new experiences, makes fresh contacts and new companions in undreamed of ways. Their only link for months on end is the letters they exchange, until he is unexpectedly invalidated out and she is discharged too. They meet once more at their old home in London, literally "perfect strangers" to each other. How are they going to take up their marriage ties again and adjust their altered personalities to continue their happy life together?

Solving this problem is going to occupy the energies of many thousands of men and women in America and Britain alike when final victory brings peace and the uniforms can be folded away. Maybe these war-parted couples will find some useful slants in the way Bob attempts it with his lovely young partner, blonde Deborah Kerr, who will be making her

first appearance before the majority of American movie fans.

Slim and twenty-three and still unmarried by firm choice—"I'm far too busy for romance yet awhile"—Deborah is a real English rose of a girl, simple and unaffected with her neat tailored suits and plain war-time utility frocks, living at a tiny old-fashioned country cottage with an elderly housekeeper and digging the garden there whenever she has Sunday free. She has played on the London stage and made three earlier British films and she's enormously thrilled at supporting Bob in such an important new production. Probably Deb remembers that Greer Garson started this way too, as *Mrs. Chips* in MGM's last production at Denham, and is keeping her fingers crossed for history to repeat itself.

Bob himself helps her tremendously on the set, coaching her between takes and giving her confidence out before the cameras. He has never been a scene-stealer—he is far too sincere an artist—and every one of his leading ladies will gladly pay tribute to his patience and his cheerful friendliness and his constantly gallant courtesy. There's a lot of those qualities which go to make the English gentleman in Bob's temperamental character.

When "Perfect Strangers" is finished, an impressive programme stretches ahead for Bob. He is to play the hero of "Velvet Jacket," the life-story of Robert Louis Stevenson, and his schedule also includes a modern romance in which he will share the stellar honors with Merle Oberon. MGM are planning, and Bob is undoubtedly passionately hoping, for these two films to be made in Hollywood this winter but these days movie production is just one more thing irrevocably controlled by the war situation, so maybe Bob will have to work again at Denham instead. But whether he acts in California or Middlesex, the pleasant fact for his fans still remains. Robert Donat is back in Big Pictures once more and he is going to stay in them now.



Frankie (The Voice) Sinatra and Fredric (Mark Twain) March meet on the air. It would be interesting to know what the great wit would say about crooners, swing and bobby socks.





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